Kine WEEKLY

FUEL CRISIS LATEST

See page 3

M-G-M BOX-OFFICE POWER TURNED ON FULL FORCE WITH "THE BEST MUSICAL ANYBODY EVER MADE"!

(MOTION PICTURE HERALD)

Starts its Premiere run at the Empire Theatre on FRIDAY

WATCH FOR TRADE SHOW ANNOUNCEMENT!

June ALLYSON · *Lucille* BREMER · *Judy* GARLAND · *Kathryn* GRAYSON · *Van* HEFLIN

Lena HORNE · *Van* JOHNSON · *Angela* LANSBURY · *Tony* MARTIN · *Virginia* O'BRIEN

Dinah SHORE · *Frank* SINATRA · *Robert* WALKER as Jerome Kern in

"TILL THE CLOUDS ROLL BY"

IN TECHNICOLOR

WARNERS'

CLOAK AND DAGGER

UNITED STATES PICTURES PRODUCTION

GARY COOPER • LILLI PALMER • ROBERT ALDA

WARNERS'

THE TIME, THE PLACE AND THE GIRL

IN TECHNICOLOR

DENNIS MORGAN • JACK CARSON • JANIS PAIGE • MARTHA VICKERS
S Z SAKALL • ALAN HALE • ANGELA GREENE • DONALD WOODS
and CARMEN CAVALLARO & ORCHESTRA

WARNERS'

NEVER SAY GOODBYE

ERROL FLYNN • ELEANOR PARKER • PATTI BRADY

WARNERS'

THAT WAY WITH WOMEN

DANE CLARK • MARTHA VICKERS • SYDNEY GREENSTREET
ALAN HALE • CRAIG STEVENS

WARNERS'

HUMORESQUE

JOAN CRAWFORD • JOHN GARFIELD • OSCAR LEVANT
J. CARROL NAISH

WARNERS'

NOBODY LIVES FOREVER

JOHN GARFIELD • GERALDINE FITZGERALD

WARNERS'

OF HUMAN BONDAGE

ELEANOR PARKER • PAUL HENREID • ALEXIS SMITH

MORE!

MORE!

MORE!

JACK L. WARNER, *Executive Producer.*

'47 rhymes with Heaven

She'll Be Your Inspiration!
"MARGIE"
(in Technicolor)
WEST END SHORTLY
20th Century - Fox

Kinematograph WEEKLY
LARGEST NET SALE: OVER 5,000 COPIES WEEKLY
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RIGHT ON THE SPOT
BRITISH MOVIETONE NEWS

NATIONAL FUEL EMERGENCY

Laboratory Shut-down Threatens the Entire Film Industry

NEWSREELS AND RELEASE PRINTS BEHIND SCHEDULE: STUDIOS CARRY ON WITH FAIRGROUND GENERATORS

THE story of the fuel crisis in the film Trade is a story of improvisation, snap decisions and a determination to keep the show going at all costs.

Matinées have been cancelled; the print position is exceedingly serious and getting more so; the newsreels position is difficult; some studios have shut down completely, others have kept going under appalling handicaps; Trade show screenings have either been cancelled or reshuffled. The whole problem has been aggravated by transport difficulties in the worst weather for years. Over and above all this, there is the possibility that if the national fuel position does not improve and if further cuts have to be made, the exhibiting side of the Industry may be forced to close down. It comes under the heading of luxury industries and, as such, it could be closed if the position deteriorates.

Responsible opinion inside Wardour Street, however, is convinced that Whitehall is well aware of the morale value of the kinema Trade and that a decision to close theatres throughout the country is remote in the extreme.

The drastic shut-down found the film industry unprepared, as it found all other industries, and conditions on Monday and Tuesday of this week were complicated in the extreme, with all branches of the Trade calling emergency meetings and improvising schemes in the hope of carrying on business as near usual as possible.

The Kinematograph Renters' Society is meeting on Thursday and the sudden emergency will be discussed in full. The Cinematograph Exhibitors' Association has its General Council meeting in London this week and had committee meetings on Tuesday. Long before that, C.E.A. officials had been busy making calls in Whitehall stressing the importance of the exhibiting end of the business in maintaining the public morale.

The British Film Producers' Association rushed a deputation of officials and members to the Ministry of Fuel and the Board of Trade over the week-end, only to be told that there would be no concessions to studios, and that night work would be against the national interests.

By Tuesday it was generally realised that the laboratory position was the key to the whole Industry. Unless the laboratories can keep going, every phase of the business—exhibition, newsreels and production—must come eventually to a standstill.

The big close-down will have numerous delayed effects on every branch of the business. It will affect the manufacture of projector and studio arcs, printing and publicity material, admission tickets, the production of torch batteries, and so on.

Exhibitors are expected by the Carbon Pool organisation to have two months' supply in hand. They are already advising all kinemas to economise.

Here is an overall picture of the film business, as the position appeared up to Wednesday of this week.

On the exhibiting side the power cuts meant that kinemas were unable to open before 4 o'clock. There was complete solidarity throughout the areas where the big restrictions operated, and the cut was enforced in many other areas as well.

The effect on business varied according to the programme. With outstanding successes—like "Odd Man Out," at the Odeon, Leicester Square—the theatre was only able to do three big houses instead of five big ones, and thus suffered proportionately.

In the provinces many managers maintained that good evening houses went some way towards

Continued on page 7

THE NEXT "KINE."

Owing to the fuel emergency, and in common with other weekly periodicals, publication of the "Kinematograph Weekly" for the issues dated February 20 and February 27 has been cancelled.

We hope that our next issue will be published on March 6.

Meanwhile, our office will remain open for all correspondence and inquiries.

Transport Men Have Been "Magnificent"

"ABSOLUTELY marvellous," was the description by two film despatch managers in London of the way in which film transport men had delivered films during the blizzards of the past fortnight.

Programmes have been at most an hour or so late in all but three places, which were isolated by snowdrifts.

The KINE. telephoned Vernon Green, of F.T.S., at Leeds, on Tuesday and heard some of the achievements of the drivers.

"Let-downs have been few. Last week we found trouble in North Devon. Ilfracombe and Barnstaple were both cut off by rail and road on Thursday, but we were able to effect delivery for the changeover by Friday."

London despatch managers were loud in praise of the transport men. Only one of them had news of a failure to reach a kinema in time for programme change.

Railways just could not give us the same service."

IT WILL BE THE "SOCIETY OF MANAGERS" VERY SOON

THE Managers' Separate Section of the Cinematograph Exhibitors' Association is expected to break away entirely from the exhibitors and be re-formed as the Society of Cinema Managers of Great Britain and Ireland.

The Section's national executives were expected to agree to this step at a meeting in London on Sunday, which was eventually postponed, and the issue then went to the C.E.A. General Council meeting on Wednesday, when a friendly parting was expected to be agreed.

Assuming there is no opposition from the governing council of exhibitors, the formation of a completely independent trade union for managers will become an accomplished fact in the near future.

Some of the implications in the move are discussed in this week's KINE. by Samuel Butchart, national secretary of the Separate Section.

W. R. Fuller, general secretary of the C.E.A., circulated a set of notes on the managers' situation to members of his council.

He points out that complications over the legal standing of the Separate Section had arisen in talks he had had with the Registrar of Friendly Societies, and he urged that if it were desirable for the managers to go ahead and recruit members, and to turn themselves into a financially self-supporting body, then the only proper procedure was for them to register themselves as a separate trade union.

The present body of managers, Mr. Fuller points out, have indicated that they desire to continue on professional lines and not to link themselves up with other bodies.

Apprenticeship: Scheme Approved

Approval of the draft joint scheme for training of projection apprentices was recommended to the General Council by the Legal Parliamentary and Finance Committee of the C.E.A. on Tuesday.

The scheme, which was drawn up following meetings of the C.E.A. and N.A.T.K.E., provides machinery for apprenticeship, technical training by co-operation with educational authorities and the award of certificates of competency in projection.

The scheme awaits ratification by the council of the N.A.T.K.E. and the C.E.A., who will be responsible for expenses connected with the National Joint Council.

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The Show Must Go On

APPORTIONING the blame—if there is blame—for the fuel crisis is certainly no concern of the film industry's, and it is our province here to discuss effects, not to argue about causes.

The fact is that Britain is confronted with an industrial crisis so serious that this dislocation makes the interference of the Luftwaffe in 1940 seem trivial in comparison. It is certain that production has never before been interrupted as seriously as it is now.

At the time the KINE goes to press the situation is fluid in the extreme. Matinée performances have finished, not only in the areas of the major fuel cuts but in very many districts outside.

The effect on the box-office is discussed elsewhere.

These commercial considerations, however, are frankly secondary in a vast national issue of this sort.

This is no time for political argument or for exclusively commercial considerations. The fact emerges that the civilised life of the nation as a whole is seriously threatened through a breakdown in basic supply. It is the responsibility of everyone, regardless of creed or policy, to do everything within his power to narrow the margin between current consumption and coal output.

The issues now facing us are as nothing to those which would face us if the nation failed in its present endeavour to balance its fuel budget.

With that realisation in mind, the film business, which did so much for public morale through the World War, will certainly not be backward in doing everything it can to keep up the public spirit in the present crisis.

At a time like this the local kinema is a rallying point, a centre maintaining the public morale: it provides the relaxation that is a vital complement to the major effort. We may be sure that, given the full co-operation of officialdom, the exhibitors will not let the public down.

THE film Trade's responsibility in these days of national emergency is commented on in our leader column, while the latest, very fluctuating news of the crisis itself will be found in our main news pages. It remains for me here, in the feature which the KINE. has for many years devoted to the thoughts and sayings of active picture people, to give some idea of the opposite side of the problem: how it has affected the box-office.

The answer, without any beating about the bush, is that business has taken a nose-dive in many places, but well-informed judges consider it may recover as soon as the public has readjusted itself to the sudden crisis.

THE position has not been helped by the worst weather for many years, producing a whole crop of transport problems.

The result, therefore, has been a general slide off in receipts.

In the West End of London and the big key cities, where the four o'clock opening rule is applying, the pre-release theatres are suffering from losing one or two shows daily.

"Odd Man Out," for instance, at the Odeon, continues to get the recent bad luck of some other Rank films, and it is a case in point. This picture started to really sensational business, but is now having to play to three capacity houses instead of pretty nearly five. This must make a big difference in takings.

"Green for Danger," another of the new Rank group, had an unlucky date: it started off right at the beginning of the cuts. It is doing well—but wouldn't it have been doing better!

OUT in the Home Counties business has been spotty. Ewart Hodgson, who is an optimist and who is also a director of Granada, for instance, told me that the circuit was doing very nicely indeed, and that all things considered, it could not possibly raise a grumble, even though it naturally did not like the loss of playing time.

Its chief success, I judge, was "Great Expectations," which has taken a great deal of money in this country, despite running into the blizzard.

Up North, where the weather factor has been worse, the decline in takings is quite pronounced. Teddy Hinge was telling me on Tuesday that matinée trade had been off for some time, and that since the snow arrived there has been something of a slide.

Hinge, incidentally, is one of the lucky ones. His theatres in Northumberland were going full blast long after the South was on short rations.

BUT the box-office is one thing—the laboratory situation is another. Ours is a philosophical trade; it is used to good times and bad, and a temporary recession in takings—providing it is only temporary—will do little more than make exhibitors start polishing up the case on entertainment tax.

What is far more serious from the overall view, is the laboratory situation. This is where the whole Industry's plans are in danger of coming unstuck.

It is no good urging kinemas to open and say that the show must go on, unless there are films to put on the screen.

I SUGGEST that the Trade must get right behind the laboratory people in stressing the essential nature of all processing work.

It is true that there are plenty of copies in circulation at the moment, but they won't last indefinitely. And if the labs. can't produce the new release prints we shall be in a very serious spot indeed.

MEANTIME, the worst emergencies have their lighter side, as you would have agreed if you had seen Fred Prior hidden under a huge camel's hair coat at the end of the C.E.A. Legal and Finance Committee's meeting in London on Tuesday morning.

Other members were thickly muffled up, and the indefatigable Miss Scott took shorthand notes by the light of four night-lights.

W. R. Fuller shed light on the proceedings with an electric torch. I hope the Finance Committee discussed their frozen assets.

SYDNEY BOX, with whom I was on the 'phone at the beginning of the week, admitted to me that his accountants have just formed a private company with the lordly title of the Sydney Box Investment Trust.

This doesn't mean that this ambitious young producer is going to storm the Bank of England or launch a series of new issues off his own bat. Box is a producer, not a financier, but companies of this sort are very valuable to a man in the high income bracket.

Sydney tells me that he has now been released from the London Clinic where he was a patient. There is nothing seriously wrong and he is undergoing treatment while back at his desk at Shepherd's Bush. Meanwhile, he has been plunged into blackout by the fuel crisis, but Box is one of the lucky men. He had no film in production.

SO the British Film Producers' Association has decided to give an official dinner to Michael Balcon in recognition of his brilliant work during 25 years of British film production.

It will be held at the Dorchester on March 19.

I congratulate the Association on their wisdom in deciding to hold such a function. My readers will remember that I advocated it in the KINE. something like six weeks ago. But I deplore the fact that it will be a private party. The B.F.P.A. is very fond of private parties—much too fond, in my opinion.

BY honouring Balcon behind closed doors the Association is missing a great chance. Functions of this sort are not only a tribute to the man, but a tribute to the Industry.

It is very obviously an occasion where the Press should be encouraged to attend. The cost of such a step is trifling, and there is hardly a critic in Fleet Street of any standing, surely, who would not want to pay for his own ticket were he given the opportunity?

I urge the Association to think again. They have the opportunity of securing many thousands of pounds' worth of good-will publicity not just for Balcon, but for the Industry of which he is an important part.

Let us hope they do not make the elementary mistake of letting that chance go by.

THE announcement that David A. Stewart, A.B.C.'s Scottish manager, is retiring at the end of March has been received with regret, but no surprise, by his army of friends.

Stewart had become almost a legend on both sides of the border, for it was he who introduced John Maxwell to the kinema world in 1913, when they became associated in the Electric, Springburn, Glasgow. Later in the year, as co-directors, they formed the Scottish Cinema and Variety Theatres, the basis upon which A.B.C. was built.

Ultimately, J. M. went to London, while Davie Stewart managed the company's affairs in Scotland, which now involves the management of 43 theatres.

NOT only is Stewart probably the longest serving member of A.B.C., but he was also a pioneer of the children's club movement, which he introduced while manager of the Springburn, where he was known as Uncle Davie.

He retains his interest in youth to the present day and is president of the Gorbals Boy Scouts.

He was the first man to show a sound film to the King while at Glamis Castle.

GOOD wishes of the Trade will go with Sir Alexander King, who, fulfilling a long-standing promise, is now on his way to South Africa by plane on a month's visit to his 87-year-old mother, who lives at Craigside, Kloof, Natal.

A day or two before he left, Sir Alex gave a luncheon, at which he launched his scheme to encourage Scottish golf professionals to stay at home. The idea is to raise £10,000 towards a fund which will finance an annual £1,000 tournament.

Donations totalling over £2,500 were received, started off by Sir Alexander himself donating £500, followed by A. B. Fruitin with another £500.

EVERYONE concerned is entitled to a pat on the back for the success of "Great Expectations," which has been booked for a run at New York's Radio City Music Hall, the largest kinema in the world.

I believe you have to go back to 1938 to find the last occasion when a British picture played the enormous theatre on 6th Avenue.

It is nothing if not a well deserved success, and I predict that the film will do big business there.

SHOTS

GERALD SANGER, Editor of Movietone, has slipped over to New York quite quietly and is busy making contact with newsreel colleagues there, mixing work with holiday.

Sanger is one of the quietest and most modest men in the Trade, but he is head of an outstanding team round at Soho Square, where Tommy Scales is in charge during his absence.

LOU JACKSON, that private atom bomb, planed off for the United States last Saturday morning.

One of his colleagues blandly assured me that he will be in Hollywood by the time this appears in print, will have conferred with the Warner brothers, will have visited Lady Yule, who has a house in California, and will be well on his way back by the middle of next week, popping up in his Wardour Street office by the next Monday week.

The trip is apparently designed chiefly for consultation with the Burbank studio people and for a talk with Lady Yule, senior shareholder in British National.

SIR HENRY FRENCH is taking the critics to lunch. I hear that the B.F.P.A. executive plans a series of lunches for members of that round hole which contains so many square pegs, the Critics' Circle.

I suggest that a shorthand writer under the table would have quite a pleasant time.

And maybe the crumbs would not be half bad either, these austerity days.

RIGHT up to the last minute it looked a certainty that Dennis Walls would skate home unopposed as vice-president-elect of the C.E.A. As you know, 30 clear days must elapse between the candidate's nomination and the annual general meeting, and with no one coming forward it seemed that Walls had a walk-over.

Smack at the last minute there arrived the nomination of Councillor Harry Mears, that fiery fellow from the placid south. His supporters left it not to the last minute but to the last split second, but the arrival of the letter concerned means that ballot papers and so on will have to be printed if Mears accepts.

MEARS, of course, is a past-president of the association, and there is something of a tradition that a president never sits twice.

Had that tradition been broken there are a number of men I could think of who might have run for office once more.

But Mears is a law unto himself, and he no doubt thinks that his vehement championing of the independent exhibitor will give him an outstanding chance even though he has the rub of the green against him in attempting a second term.

WHAT sort of a chance would he stand? for as I write it is not known whether he is accepting. I must tread lightly here, for the outspoken Harry is convinced that the KINE. has given him an unfair show in his campaign for the independent.

We in this office consider that we have always championed the cause of the independent and that we continue to do so. But we do not believe in rocking the boat, particularly in times like this.

So, bluntly, I suggest that Mears's campaign for his vice-presidency would fail. I predict that Walls would get home in a canter.

What sort of vice-president—and more importantly, president next year—will Walls make? He is young, he is ambitious, he is tremendously hard-working. He has won an enormous lot of popularity in the North for his Sunday opening campaigns to which he has given himself unstintingly.

ON recent visits to London he has looked rather tired, and I think the travelling he has done and the work he has put in have left him pretty fogged.

But no sooner is one campaign over than he comes up smilingly for punishment again, and only the other day he admitted to me over the 'phone that he had not been in Manchester, where he lives and works, for something like ten days.

ONE of my lunch dates this week was with Jules Simmons, who was sales manager of Anglo-American until its recent acquisition by Associated British, and is now in charge of the whole concern responsible directly to the new board.

Simmons is a quiet man who sits on the touchline as it were, and keeps a very shrewd eye on Trade affairs. He does not thrust himself into the limelight, but carries with him considerably more film history and more expert business knowledge than almost any of us.

In one respect he is unique. As far as I know, he is the only man among us actually born in Wardour Street. This claim of his is certainly very true as far as senior executives are concerned, and I have an idea it would apply throughout all ranks of the Industry. Or can any KINE. reader challenge it?

WARDOUR STREET, as Simmons remembers it, was a place of antique shops and music dealers on the South side of Shaftesbury Avenue, with one or two very good restaurants. On the North side of the street, which modern society regards as the headquarters of the film business, it was mainly private houses.

Jules was actually born in a house next door to The Ship, the tavern to which this day has a peculiar place in the affections of Wardour Street people.

Indeed, much serious film bargaining has been done there, and among the men who passed through its saloon bar I recall such outstanding personalities of the past as Jimmie Bryson and Julius Hagen.

FOR some years Simmons went away from the Street, but his first big job saw him once more installed there—in the heyday of United Artists, when Murray Silverstone, Teddy Carr and Robb Lawson were the company's best-remembered executives.

From U.A., Simmons moved round to Dean Street to RKO-Radio, where he remained for some years.

NOW, at Anglo-American, he operates a house which has built up a particularly intimate type of business relationship not only with the main circuits through which it puts its product, but with a vast cash box of independent exhibitors.

There are two sorts of senior film executives—there is the man who has a big theoretical knowledge of the business but to whom theatres are merely names on invoices and contract notes. There is the other man to whom they are things of bricks and mortar and managers and box-offices—a man who can visualise the front vestibule of every one of his clients through his personal contact in every corner of the country.

Simmons belong to this group and, as such, his conversation about films and film people make him one of the most stimulating companions in the business.

DENNIS WALLS

JULES SIMMONS

SIR HENRY FRENCH

LOU JACKSON

DUDLEY WEST

CLOSE-UPS

by SCREENCOMBER

The Long Acre Mystery

THE specialist who had been called in to work on "Flash" Snoopcomber looked up reassuringly. "He'll be all right in a moment," he said, "quite cured, quite cured." "You mean his hiccups have gone and that he'll be able to speak?" asked the Editor. "Perfectly," answered the great medico. It was only a matter of moments before the excited editor was on the house 'phone to the machine room. "Hold the presses," he yelled. "Yessir, cider, trouser or printing?" came the query, but already the 'phone had been slammed down and the editor was back with "Flash." "You all right?" he demanded. "Fine," said Flash. "O.K.! Then let's have it. Who is the Masked Manager, Sir Alex K——?" "That's right," answered Flash. "Sir Alex K—," and paused, a look of bewilderment spreading across his handsome features. "Cor, Blimey," he exclaimed, reverting to the language of his college days, "What with one thing and another, I've bloomin' well been and forgot."

THE END.

O.K.—Cut!

"SEE here," said the Joint Editor, examining our reporter's expense sheet, "I'm cutting this down by a couple of quid." "I see," said the reporter, "a cut off the Joint."

Winkleheim News

BEING unable to trace the whereabouts of the elusive Charles Dickens, Wart Winkleheim now plans to import the great French writer, Dumas, to script his famous story of the desert love and passion, "Dame aux Camelias," the English title to be "The Dame with the Camels."

Commissionaire Talk

"SHIVER me Shinwells! but here's a nice to do," exclaimed the Commissionaire. "Freeze me free and fours, but what do you make of this here Shinwell and 'is closing us up till four. Cor, coal me bunkers, but it just shows that fer all your new fangled electricity and oil burners, you got to get back to coal. There's no fuel like an old fuel."

The Dickens' Hunt

JAKE JACKSTEIN, Wart Winkleheim's old partner, in an effort to outsmart Wart's attempt to sign up Charles Dickens, has been advertising in *The Times' Literary Supplement* and the *Morning Advertiser*: "Mr. Jackstein is anxious to contact Mr. Charles Dickens with a view to buying 'Pickwick Papers.'" So far, the only reply has been from a newsvendor, a Mr. Charles Buggins, with a view to Jake's buying the evening papers.

EXCLUSIVE DETAILS OF NEW CONSTITUTION AND REVISION OF RULES

Society of Cinema Managers to Replace C.E.A. Separate Section?

FORMATION OF A COMPLETELY INDEPENDENT TRADE UNION

THE Society of Cinema Managers of Great Britain and Ireland? Can it be that yet another organisation of kinema managers has sprung up overnight? Well, that is how it looks like working out. Briefly, this is the answer; it is anticipated that a decision would be made by the C.E.A. General Council at their meeting on Wednesday, and by the National Executive Committee of the Managers' Separate Section at their meeting on Sunday last, that the time had come when kinema managers should have their own independent organisation. I write without knowing what the C.E.A. said, and our own meeting had to be postponed owing to the abnormal conditions. But this is the way things are developing.

In other words, it must soon be decided to register the new set of rules, recently framed by the National Executive Committee of the Section and approved by all the Branches, with the Registrar of Friendly Societies under the above new title as an independent Trade Union, or, as the officers more aptly put it, a Professional Association.

Important Step

This step will be an important one from the point of view of the members of the Managers' Separate Section, but it will not result in any drastic change of policy, which will continue to be inspired by section 3 of the "Objects" Clause of the new rules. In this "the Society" seeks to encourage the highest standard of management with a view to attaining, upholding and maintaining a dignity and respect consistent with the status of the profession.

I feel sure that this step must commend itself to a great number of managers who have, up to the present, refrained from joining the Managers' Separate Section because they were suspicious of the motive of the employers in taking it upon themselves to organise the managers into a body within the framework of their own association.

Important though this constitutional change-over may be, it is in the main one of form rather than substance. Since the development has been explained by me in a "private and confidential" note addressed to all national officers, delegates and branch conveners, it is unnecessary for me to elaborate further here. I hope that everyone will be learning full details at branch meetings by the time this article—the first in a weekly series under my name—goes to press.

Alteration of Rules

For those managers who have been sufficiently interested to study the published rules, I think it advisable at this stage to give a note of three important alterations which will result from this conversion:—

(1) *Branch Treasurership*, an office which was originally to have been held *ex-officio* by the Branch Secretary of the C.E.A., will now be appointed along with the other Branch Officers under "12. Branch Rules, Clause 2."

(2) *The Accounts* of "the Society" will not be made forthcoming to the C.E.A.

(3) *Alteration to Rules* will be effected at the annual general meeting of "the Society," and voting at the annual general meeting will, at the discretion of the National Council, be by proxy.

There is much to commend this new development. I have an assurance from the C.E.A. that the friendly co-operation and the fine spirit of goodwill which has existed, as between ourselves and the employers, will continue into the future.

I should like, on behalf of the new organisation, to assure C.E.A. members that this step, to which I hope they will agree, will not in any way affect existing cordial relations, nor will it alter the moderate policy which was adopted during the negotiations for a National Agreement, and is still reflected in all our actions to enforce the Agreement.

Responsibilities

The formation of an independent organisation means that we must, at the earliest possible moment, ensure that we are self-supporting. It is essential that we sponsor a concerted drive for new members, a matter which would have had priority treatment at an important session of the National Executive Committee at Birmingham on Sunday last.

One decision I think I can estimate—that action should be taken by the Branches of "the Society," as early as possible, to repay to the Branches of the C.E.A. any expenditure which has been incurred in connection with the Managers' Separate Section.

As I see it, it is not the wish of the Committee that membership fees should be used for this purpose. In any case, it is thought that Branch funds will in some measure, during the early stages, be required to be supplemented by the efforts of the Branch.

It is possible that the Committee will ask the Branches to make arrangements to hold, in the area of each Branch, a social function for this purpose.

To Build Up Funds

One of our Branches, Leicestershire, has already given a lead by sponsoring a kinema managers' supper-dance "to lay the foundations of a healthy Branch fund and ensure that the Branch would not be a liability on the Head Office."

This function, which I attended, was held towards the end of December, and was arranged by the Branch chairman, S. F. Cunningham; the vice-chairman, W. G. Mawby; the convener, L. E. Dalby; and a most energetic Committee. It resulted in the gratifying sum of £60, or I should say £50, because, in appreciation of the work done at Head Office, the Branch members unanimously resolved to send me a cheque for 10 guineas, with which I might purchase a suitable article of office furniture if and when we move into more commodious premises.

Arrangements are in hand in three other branches at least—Birmingham, Bradford and Portsmouth—to hold similar functions.

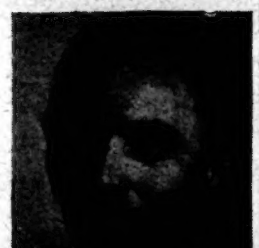
Provincial Talks

Last week I spent a day in the Isle of Wight with Mr. Badman and his general manager, and discussed with them and their managers the whole question of the application of the Agreement. Talks were frank, the results were most gratifying, and altogether the visit was memorable and enjoyable.

Following my visit to the Nottingham branch on February 11, I have arranged to attend Bradford on February 14. I particularly mention this in the hopes that the members of these branches and all other interested managers may make arrangements to be present and be ready with the customary barrage of questions, a part of the meeting to which I always look forward and which does so much to "clear the air."

By SAM BUTCHART

the National secretary of the separate section, who with this article starts a week by week exclusive series to the KINE. in which he [will keep] managers informed with up to the minute news and details concerning their Society.



C.E.A. PREPARES FOR NEW APPROACH TO CHANCELLOR

Request for Profit Figures To Help Tax Argument

WILL SHOW HOW INCREASING COSTS ARE IMPERILLING BUSINESS

IN order to help its arguments for a rearrangement of the incidence of Entertainment Tax, the C.E.A. sub-committee is asking members through the General Council to supply figures of profits over the past three years.

Increasing costs of operating theatres have reached a point, the committee states, where the prosperity of the business no longer enables the profits to take care of them.

Figures required are those relating to profits and comparable figures for the last three completed years, together with particulars of the number of seats and type of kinema—whether first or second run. Information is required as early as possible.

When meeting the Customs and Excise authorities, the committee found itself up against two hurdles: (1) That dollar remittances would be increased automatically by any alteration of incidence which would benefit the exhibitor; and (2) that until evidence is forthcoming that increase of costs is seriously diminishing profits, the Chancellor of the Exchequer has no grounds for justifying an increase in admission prices if he revises tax incidence.

Hence, the request for figures by the Tax Committee.

Any chance of a downward revision of taxation in the next Budget is nil, the committee has advised the C.E.A. General Council in a report. Two possibilities remain: (1) A variation in incidence, and (2) if figures supplied show very considerable decreases the application might be switched from one for revision of the incidence to a request for remission which would be passed on to the public.

While exhibitors are free to increase admission prices as much as they wish under the existing tax scale, the operation of the incidence means that the public is called upon to pay as much or more by way of tax.

New rates of tax have been proposed by the Committee to Customs and Excise as follows:—

NEW RATES SUGGESTED TO CUSTOMS

¾d. per seat on 6d. not exceeding 9d. gross would cost the Treasury ...	£443,437 10 0
3d. per seat to 1s. 2d. gross would cost the Treasury	275,000 0 0
8¼d. per seat to 2s. gross would cost the Treasury	207,968 15 0
11½d. per seat to 3s. gross Treasury would gain ...	20,625 0 0
Total annual cost to Treasury	£905,781 5 0

The effect of the suggested changes is as follows:—

¾d. to 9d. Gross

This would probably make it possible for exhibitors to carry on without increasing any of the prices within that range. They would benefit by ¾d. per seat on 8d. and 9d. prices. The 6d. price could be left unaltered—the bulk of those admissions are children. The 9d. would certainly not be altered, which would allow many of the present patrons to escape increase.

3d. to 1s. 2d.

The 10d. seat would almost assuredly go to 1s., which would give the exhibitors and the Chancellor 1d. each and would not be an unreasonable increase. The 1s. might escape increase because the exhibitor would gain ½d.

8¼d. to 2s.

The 1s. 6d. seat would have to go to 1s. 9d., but the 1s. 9d. might conceivably escape increase (the exhibitor gaining ¼d.) or be moved up very slightly It is unlikely the 2s. price would be disturbed, the exhibitor gaining 2¼d.

11½d. to 3s.

The 2s. 3d. would probably go to 2s. 6d., the exhibitor gaining 2d. out of the 3d. increase. The 2s. 9d. and 3s. would be unchanged, the exhibitor gaining 1½d. and 3½d. respectively.

A table of totals was added to the letter explaining the probable effect on amounts received and corresponding amounts on British film revenue and American film rentals.

Otto Bolle, Murray Silverstone, K. N. Hargreaves and Sir Gordon Craig at the dinner following the week-end conference of 20th-Fox head office executives and branch managers

FUEL EMERGENCY—Contd.

An Overall Picture of How the Trade is Carrying On

making up for the loss of the afternoon ones.

In areas where the weather remained particularly bad, business was in the main extremely discouraging.

Renting

Renting staffs reported as usual on Monday and worked under difficulties. Some of the head offices in Wardour Street had not totally removed their black-out since the war and staff problems were often acute. In many cases offices worked from 12-2 and from 4-6.

Most serious renting problem resulted from the shut-down of laboratories. By the middle of this week print manufacturers admitted that they were acutely worried. Few release prints are ordered more than a week in advance owing to storage problems, so any lengthy closing of laboratories will be a severe strain on prints now in circulation and will hold up the releasing of new product.

A delay of three or four days, although awkward, would not be critical, the KINE. was told, but beyond that serious complications would arise.

No Trade show policy for the renters had been decided by Tuesday, but shows had been cancelled wholesale by the companies involved.

The K.R.S. agenda for Thursday's meeting was prepared before the crisis was announced, but Frank Hill told the KINE. that the matter would be fully discussed.

Studio

Sydney Box told the KINE. first thing on Monday morning that Shepherd's Bush and Islington were both closed down. The Bush was between productions; Islington had just started with "The Bough Breaks."

Studio manager A. C. Darnborough made arrangements to use a circus power plant by Wednesday.

Southall and Twickenham were out of action on Tuesday, but arrangements are in hand to put in mobile generators.

Gilbert Church was instructed to remove all the fuses at the Bushey Studios, but hopes to arrange mobile units by the end of the week.

W. N. Norris, faced with a complete shut-down at Nettlefold, took over a large petrol-driven unit of a large fairground company.

Fred Swann obtained mobile generating plants for British National, but much servicing gear is out of action.

Riverside also struggled along by bringing in generators.

Welwyn was completely blacked out early in the week. The Boulting Brothers set to start on "Brighton Rock," expected to be held up at least ten days.

Ealing kept going with a small generator and a week's supply of fuel with the hope of getting more.

Denham and Pinewood are in full operation with a good supply of fuel oil for the power house.

Sound City and Worton Hall are reported to be "in action."

Laboratories

The laboratory side of the business has been completely paralysed, and this is the most critical problem facing the Industry during the crisis.

Denlabs, which services Denham and Pinewood, the two major studios which are in full operation, also prints release copies for a number of renters, including G.F.D. By working throughout the week-end, the staff processed 800,000 feet of film and this week's programme has been cleared.

Cable brought specially from Southampton was used to link the labs with Denham studios power house, enabling the labs a 50 per cent. output on negative stock. As it was A.C. current no actual printing was possible.

Newsreel

Newsreels have been torpedoed by the close-down of the laboratories. R. Maddox, secretary of the Newsreel Association, told the KINE. that high-level talks were taking place with Government departments and an emergency meeting was called for Tuesday.

Later it was announced that conversations between the Newsreel Association and the Ministry of Fuel and Power have resulted in permission to produce newsreels and sound tracks for overseas markets. For printing these electricity may be used outside the prohibited hours.

Printing of newsreels for home distribution is forbidden except by laboratories generating their own current. The possibility of getting this done by mobile generating units is being explored. Meanwhile those kinemas taking newsreels are holding their Monday prgramme over the remaining days of this week.

Raw Stock

Kodak reports that there is no immediate danger of raw stock cut. Their factory at Harrow is in the main closed, but a small generating plant is in operation. If the power cuts last for a considerable period a critical situation may arise and supplies of bromide papers will certainly be affected.

Harrow had started working on short shift even before the cuts were made.

FINANCIAL FACTS AND FIGURES *by V. J. BURTT* FROM OUR CITY OFFICE

Circuit Shares Slump as Power Is Cut

Palmerston House,
Bishopsgate, E.C.2
Telephone: London Wall 3431

ODEON ISSUES OVERWHELMING SUCCESS

In common with the rest of the share markets, kinema shares were marked down sharply during the early part of the week owing to the coal and power cuts.

Worst sufferers were A.B.P.C. down 2s. 9d. at 30s. 3d.; A.P.P.H., down 2s. 9d. at 46s. 3d.; B. and D., down 2s. 3d. at 21s. 3d.; G.-B., down 1s. 9d. at 27s., and Odeon down 3s. 9d. at 46s. 3d.

Among bright features of the week were African Theatres up 9s. 4½d. to £6 31/32, Tussauds preferred up 6d. at 26s. 9d., United Entertainments up 3d. at 11s. 3d., and 20th Century 6 per cent. pref. up 6d. at 11s. 6d.

Initial Dealings at Premium

Heavy over-subscription attended the issues by *Odeon Associated Theatres*, which is taking over a large proportion of the Odeon Circuit in connection with the final wind-up of the Group's financial reorganisation.

Philip Hill and Partners, the issuing House, announced that allotment letters were posted last Sunday.

The issue consisted of £3,500,000 3½ per cent. debenture stock, and £1,250,000 4½ per cent. preference shares.

Applications for the 3½ per cent. debenture stock totalled £6,302,815, and for the 4½ per cent. preference shares £7,210,089. Allotments were therefore scaled down.

The preference shares, issued at 21s., started dealings on the basis of 21s. 1½d.-21s. 6d. The debentures, issued at par, were quoted at ¼ premium.

New Companies Registered

Sydney Box Investment Trust, Ltd.—Registered January 29. Capital, £5,000 in 5,000 shares of £1 each. To carry on the business of an investment trust, etc. The directors are: Frank S. Box, film producer; and Muriel V. Box, both of 37, Maitland Court, W.2. Registered office: 22, Charing Cross Road, W.C.2.

World Screenplays, Ltd.—Registered January 29. Capital, £100 in £1 shares. Kinema proprietors or agents, preparers of screen material and talent. Solicitor: J. A. Ramsey, 130-132, Leadenhall Street, E.C.2. Registered office: 108a, Cannon Street, E.C.4.

Winter Research Service, Ltd.—Registered January 29. Capital, £1,000 in £1 shares. To provide data useable in making motion pictures, etc. The directors are: Eileen Winter, 64, Ormonde Court, Upper Richmond Road, S.W.5 (permanent); and Hereward A. Winter, 24, Union Street, Aldershot, Hants, licensed victualler. Registered office: 87, Bishopsgate, E.C.2

Studio Textiles and Furnishings, Ltd.—Registered January 29. Capital, £1,000 in 1,000 shares of £1 each. Manufacturers of and dealers in furnishings and furniture used in connection with film or other studies, theatres and kinemas, etc. The directors are: Arthur S. Curtis, Dannhill Cottage, Thakenham, Sussex; and Robt. P. Edmunds, 43, Ovington Square, Knightsbridge, S.W.3. Secretary: Mrs. D. Petry, 7, Gt. Castle Street, W.1. Registered office: 41-2, Parliament Street, S.W.1.

Anglo-French Publicity, Ltd.—Registered January 31. Capital, £100 in 50 "A" ordinary and 50 "B" ordinary shares of £1 each. Advertising agents, film producers, etc. The directors are: Harold Benjamin, 33, Kingsend, Ruislip, Mdx., solicitor; and Geo. E. Perrett, 102, Royal Crescent, South Ruislip, solicitor's clerk. Solicitor: Harold Benjamin, 9, Draper's Gardens, E.C.2. Registered office: 25, Villiers Street, Strand, W.C.2.

"School For Danger" Premiere

The Duchess of Kent, the Duke of Gloucester, Princess Alice and the Earl of Athlone attended the première of the C.O.I. film "School for Danger," at the London Pavilion on Friday last. The proceeds of the evening were divided between the R.A.F. Benevolent Fund and the Special Forces Benevolent Fund.

After the film, Capt. Harry Ree, D.S.O., M.C., Croix de Guerre, and other representatives, British and French, of the Resistance Movement were presented from the stage.

Newcastle and District Trades Council has decided to support the opening of Sunday kinemas provided that the employees are given a five-day working week.

FIVE TRADE DEATHS

Dudley West Bereaved

ALEXANDER REID, C.A., director and secretary of many kinema companies, has died. So has Thomas W. Readshaw, aged 63, owner of the Regal at Bonnyrigg, of which he was Provost four years ago. Other Trade deaths include Mrs. Dudley West, wife of Gordon Dudley West, secretary of the North Western branch, who died at Hull after lengthy illness on February 17. Mrs. S. Goldwater, wife of the sales manager of Sound and Scene Services (London), died on Friday. As Miss Jackson, she was for many years secretary to Teddy Nichols, of P.C.T. Death has also occurred of John Sunderland, aged 62, pioneer film man, once managing director of The Vivid Film Co., Manchester.

Coplan Says British Business Drops 5 p.c.

David Coplan, U.A.'s general manager in Great Britain, arriving in the U.S. last week, said his trip was to get Grad Sears' approval of a deal he made for the U.S. distribution of British films.

"Business in England is very good . . . only 5 per cent. off," Coplan told the press boys.

SHARE MARKET BAROMETER

	1946. High.	1946. Low.	Latest.	Change.
African Theatres Ord.	£6¼	£5½	£6⅜	+ 9/4½
Assoc. Brit. Corpn. 5/- Ord.	30/10½	20/-	30/3	— 2/9
" " 6% Pref.	32/6	25/3	32/-	— -/3
" " 4½% Pref. Pf.	25/4½	22/1½	24/6	— -/3
A.P.P.H. Ord.	46/3	28/-	46/3	— 2/9
Brit. and Dom. Films (12/-)	27/3	17/4½	21/3	— 2/3
" 5½% Pref.	23/4½	20/-	23/-	— -/6
Brit. Lion 7½% Pref. (10/-)	17/1½	12/3	15/6	—
" Ord.	6/10½	5/6	5/9	— -/4½
" Studios Ord.	6/6	3/10½	5/-	— -/6
" " 6% Pref.	26/-	24/6	25/6	—
" " 5% Notes	£100½	£98½	£96	—10/-
" " 4% Debs.	£102½	£98½	£97	—30/-
Capital Prov. News (5/-)	20/6	12/-	18/-	— -/7½
Cine Television "B" Ord.	6/7½	2/6	3/4½	— -/4½
Dufay-Chromex Ord. (2/-)	6/3	3/7½	5/-	— -/6
Gaumont British Ord. (10/-)	28/10½	21/3	27/-	— 1/9
" " Ord. (5/-)	18/6½	12/-	13/1½	— 1/-
" " 5½% 1st Pref.	28/10½	21/3	27/10½	— -/7½
" " 3½% Debs.	£109½	£100	£109	+10/-
General Theatres Prefd. (6/8)	28/6	12/6½	30/-	— -/6
" " 3½% Debs.	£105½	£102½	£103	— £1
Granada Theatres 1st Pref.	22/9	19/0	22/3	+ -/1½
Kinemas Ord. (5/-)	12/7½	10/6	12/3	— -/3
London & District (5/-)	8/6	8/9	8/3	—
Mde. Tussaud Def. (1/-)	7/9	4/0½	6/1½	— -/10½
" " Prefd. Ord.	30/3	22/6	26/9	+ -/6
Moss Empires Ord.	48/-	40/-	46/3	— 1/3
" " Cum. Pref.	25/3	23/-	25/6	— -/3
" " 3½% Debs.	£105	£103	£107½	—10/-
Odeon Props. 4½% Pref.	25/3	21/-	23/-	— 1/6
" " 3½% Debs.	£109	£98	£107½	— 5/-
" " 4% Debs.	£108½	£101½	£108	+ 5/-
Odeon Theatres Ord. (5/-)	53/1½	38/9	46/3	— 3/9
" " 6% Pref.	30/6	25/9	30/-	—
" " 5% Debs.	£107½	£100	£103	—10/-
P.C.T. 10% Cum. Pref.	41/10½	36/9	40/9	— -/9
" 7½% "A" Pref.	33/9	30/7½	33/9	— -/3
" 7½% "B" Pref.	33/9	31/-	33/9	— -/3
" Construction 7% Pref.	33/3	28/3	32/6	—
Scophony (5/-)	16/-	6/6	7/6	— -/7½
Stoll Theatres Corpn.	24/9	17/9	21/9	— 2/-
Twentieth Cent. Ord. (5/-)	5/1½	3/-	3/9	—
" " 6% Pref. (10/-)	12/3	7/6	11/6	+ -/6
United Entertainments Ord. (5/-)	11/11½	10/3	11/3	+ -/3

"BARGAINING IS ONLY WAY" Says Johnston

AMERICAN motion picture industry frankly recognises that the best way of securing relief from the restrictions imposed upon its product by foreign governments is through a system of reciprocal bargaining provided for in Trade Agreements Act, Eric A. Johnston, president of the Motion Picture Association, told a Congressional committee on Reciprocity Information at Washington this week

INDUSTRIAL FILMS DISTRIBUTION

Questions in the House

J. W. Belcher told the House of Commons on Tuesday that arrangements for the overseas distribution of officially sponsored industrial films produced by the Central Office of Information were made through the Government officers attached to H.M. Embassies and Legations and through United Kingdom Information offices of the Empire.

These officers would assist as far as possible with the distribution of industrial films produced privately provided the quality was high enough and their whole sufficiently general.

B.F.P.A. TO PAY TRIBUTE TO BALCON

In recognition of Michael Balcon's 25 years of distinguished film production in this country the B.F.P.A. has decided to give a private dinner party to him in appreciation of the great service he has rendered to the British film industry.

The function will take place at the Dorchester Hotel on Wednesday, March 19.

"The Overlanders" in Australia

News of the success of "The "Overlanders" in Australia was given this week by Syd Gresham, Ealing Studios' representative, who is on a visit to this country from Sydney.

The film opened on September 27 at the Lyceum, Sydney, a 1,500-seater, last year and is expected to break the length-of-run record of 22 weeks held by "The Jazz Singer."

In Melbourne it is now in its 16th week at the Majestic. After six weeks at West's in Adelaide it was transferred to the Civic for a further four weeks. In Brisbane it ran four weeks at the Winter Garden and a further week at His Majesty's.

Warner Bros. Manager in Amsterdam Dies

News has been received from Holland that Jacques Wessel has died in Amsterdam. Wessel was for many years manager for Warner Brothers in Amsterdam. He was 62.

KORDA TO RELEASE SIX IN SWEDEN

Three British Subjects

AN agreement has been concluded between Wive Film, Swedish distributors, and Alexander Korda's production company, London Film Productions, for handling their films in Sweden.

Three films are mentioned in the contract: "Salome," produced by Orson Welles; "Bonnie Prince Charlie," starring David Niven, and "The True Story of Carmen," with Paulette Goddard. Three French films are also included in the agreement. Julien Duvivier's "Panique," Marcel Carne's "Les Portes De La Nuit" and another production by Julien Duvivier.

Before Eagle-Lion opened up, Wive Film was one of the chief distributors of British features in Sweden. It is also one of the most important Swedish producers, producing about five to seven films yearly.

"Expectations" for Radio City

"Great Expectations," the Cineguild film which was an outstanding success in the West End of London and which has just done very big business at the start of its British release, has been booked for the world's largest kinema, the Music Hall, New York.

A deal has just been concluded between G. S. Eysell, president of the Music Hall, and the Universal-International organisation which is handling this J. Arthur Rank picture.

"Great Expectations" is the first British film to be booked for Radio City Music Hall since before the war.

Two Cities Will Film Maugham Book

Arnold Pressburger has concluded a deal with Filippo Del Giudice, managing director of Two Cities, to produce Somerset Maugham's "Then and Now."

George Sanders is coming over from Hollywood to play the leading rôle of Niccolo Machiavelli. The script is being written by Marjorie Deans.

Paris Agency for "Indie" Producers

An organisation to represent independent British film producers in Europe is being established by Alexander D. Perry, formerly assistant films officer to the British Embassy in Paris.

Mr. Perry plans a service to independent producers which will include the handling of negotiations for the sale or arrangements for the distribution of their product in France and other European countries. He is operating from 33, rue Raynouard, Paris (16).

Study period! Sir Cedric Hardwicke and George Sanders go through a reading of their lines on the set of producer Hunt Stromberg's PERSONAL COLUMN (United Artists) with dialogue director Stuart Hall giving the cues

HOME OFFICE REPLY ON CHILDREN AND "A" FILMS

Action Being Considered

IN the House of Commons on Thursday, Mr. Derrick Heathcoat Amory asked the Minister of Education whether she proposed to take any steps to investigate the effects on children of attendance at adult kinema performances and the present methods of restriction thereof.

Mr. David Hardman, the Parliamentary Secretary, said that this matter had recently been considered by the County Councils Association, who were proposing, in co-operation with the main bodies representing local education authorities and teachers, to make representations on the subject.

In the meantime the action which could most appropriately be taken was being considered in consultation with the Home Secretary and the Secretary of State for Scotland.

Warning to Leyland Exhibitors

"Carelessness and neglect in observing the regulations relating to public safety in kinemas and music premises" was mentioned by Ald. J. Fearnhead, chairman of Leyland licensing justices at Chorley on February 6.

He warned licensees to comply with recommendations made to them.

Justices Right to Enter Kinema

The chairman of Church Licensing Justices said on February 6 that there would be endorsements of kinema and music licences, reserving the rights of justices to enter premises, and the need by licensees to pass on B.B.C. announcements affecting public safety.

C.E.A. Defence in Licence Case

POLICE OPPOSITION

RENEWAL of the kinema licence of Wem Town Hall, Shropshire, was opposed by the police at the licensing meeting on February 6 on the grounds that the main and emergency staircases were not safe until rebuilt.

Leslie Knopp, C.E.A. technical adviser, who had examined the theatre, contended that the kinema could be emptied in two and a half minutes, while J. F. Bourke, for the urban council, said that with only a small capacity of 384 a panic on the staircase was very unlikely.

The justices renewed the licence for three months conditional upon proposals being submitted within that time for providing better access to the projection room, and other safety precautions being taken. No action was demanded regarding the staircase.

Church opponents to Sunday opening in Hastings are to demand a poll following the town's meeting's decision of 817 votes to 365.

U.S. MOVE TO INCREASE SHORTS RENTALS

Strong Resistance From Exhibitors

AMERICAN renters have started a campaign in the States to raise the hire charges on all short pictures.

They are seeking from 25 to 33⅓ per cent. above rentals charged before the war, because of steadily rising labour and production costs. But the kinema men are putting up a fight . . . ranging from "unqualified refusal" to an inclination toward compromise.

The distributors are finding strongest resistance where two features are shown, while in those theatres which run single-feature and which rely on shorts to fill programmes, resistance is less pronounced.

PASCAL'S DEAL WITH PICKFORD-COWAN

Can Produce More Economically in U.S.

Gabriel Pascal has completed a deal with Mary Pickford and Lester Cowan to produce Bernard Shaw's "The Devil's Disciple" and "Showing Up of Balanco Posnett."

Pascal will shift his headquarters to Hollywood and produce and direct both these films for United Artists release, states a KINE. Hollywood cable.

His move from London to Hollywood was prompted by the belief that he can make better pictures more economically in the U.S. He declares that the present lack of studio facilities in Britain also entered into the decision.

3 Months Extension of Morning Matinees

Hull Watch Committee has extended for another three months the permission to hold Saturday morning matinèes commencing at 10 a.m. at the Regal, Regis, Rex, and Royalty, and granted permission for three Saturday morning exhibitions to members of the Hull Junior Cinema Council at the Regent.

KINEMAS PLANNED

Blackpool News Theatre Approved—Hull Project for a Super Kinema

A NEWSREEL kinema seating 700 persons is included in plans by R. Siddall, and approved by Blackpool Corporation Highway Committee, for a three-storey building at the corner of Simpson Street and Withnell Road, South Shore, Blackpool.

On the ground floor with the kinema will be a restaurant, and on the first floor a ballroom.

* * *

Brinley Evans, of Hull Cinemas, and Mr. Blackmore, the architect, have met the Hull Corporation Town Planning Committee to discuss the development of land in Ferensway, especially in regard to the proposal for the erection of a super-kinema. Plans were referred to the city architect for observations.

* * *

At Hull Corporation Housing Committee the city architect referred to a proposal for decorations at the Tower Picture Palace at a cost of £785 and to correspondence with the Regional licensing officer and Tower Picture Palace (Hull), requesting further consideration of the application to undertake the work. The committee now agreed to the application.

* * *

Hull Watch Committee has approved plans for alterations and a new dressing-room at the Tivoli.

Sir Alex B. King, C.B.E., J.P., presides at luncheon given by Walter Hinks at La Scala, Glasgow, to celebrate his showmanship award. Left to right: J. Allan, Arthur Greenwood, Jas. Gowans, Walter Hinks, Wm. N. Bryson, John McNicol, C.A., Sir Alex B. King, Willie Carruthers (20th-Fox), J. Urquhart. In the foreground—J. C. Grant, P. Tierney (20th-Fox) and Preston Swan

THE WEEK IN SCOTLAND

1,200 Revellers at Cinema Ball—Club Luncheon Guests—C.M.A. Honours A. E. Pickard

THE annual Cinema Ball promoted by the Glasgow Cinema Club in aid of the Scots C.T.B.F. has become to be regarded as the outstanding social event of the Trade. Last Thursday's function—the twenty-third—surpassed even the big successes achieved by its predecessors.

Over 1,200 dancers thronged the spacious ballroom in Green's Playhouse which had been tastefully decorated for the occasion, and with more fancy dress in evidence than for a number of years, the whole spectacle was colourful and full of gaiety.

Quite a number of Trade personalities were present from the South. Prizes were presented by Marjorie Browne, who is appearing at the Alhambra.

The event was filmed by Pathé Gazette and is showing in A.B.C. Cinemas this week.

At an interval, the Lord Provost, Sir Hector McNeill, who was accompanied by Lady McNeill, expressed his pleasure at attending, saying that it was a grand thing to see that we were gradually swinging away from the depressing wartime atmosphere and beginning to enjoy ourselves again.

The whole thing certainly was a delight to the eye and the ear, and Horace S. Coxall, president of the club, and his committee are to be congratulated on the success of the evening, not forgetting Green's Ballroom staff, particularly John McCabe, and the splendid music provided by Eric Winstone and his band.

The prizes were more numerous than ever, and there was keen competition. Judges declared the prize list as follows:—

Open Classes prizewinners were: Best-dressed Lady—Mrs. Renee Wilson, Glasgow. Best-dressed Gent—H. Foster, Bearsden. Best-matched Couple—Mr. and Mrs. Dabrowski, Glasgow. Extra prizes—Mr. Begg, Miss Ferguson, Glasgow; Mr. Edwards, Mrs. Owen, Glasgow. Most Original Costume (lady)—Miss Pocket, Balloch. Most Original Costume (gent)—Charles Wingate, Strand Theatre, Alexandria. Cheapest Costume (lady)—Mrs. Hornel, Newton Mearns. Cheapest Costume (gent)—J. Finney. Best Dickens' Character (lady)—Mrs. Kaye, Broxburn. Representation of Al Jolson in "The Jolson Story," J. P. McGee, Glasgow, W.3.

Prizes confined to the kinema Trade were awarded as follows: Best-matched Couple—Miss Baxter and Mr. Pow, Broxburn. Best Fancy Dress—Mrs. Walker, 28, Wilkie Street, Glasgow, E.1. Most Original Costume (lady)—Miss McCulloch, Wallace Street. Most Original Costume (gent)—C. Mogford, 613, Shettleston Road. Best Period Costume (lady)—Miss Muriel Graham, 209, Crow Road, Glasgow. Best Period Costume (gent)—Mr. Old, 7, Tassie Street, Glasgow

Cinema Club Luncheon

The usual monthly luncheon of the Glasgow Cinema Club was brought forward to coincide with the Cinema Ball, and President Coxall presided over an attendance of nearly 100 members and friends.

The guest of honour was Roland Young, the film star, who was appearing in a new play in Glasgow. He was accompanied by Henry Sherek, his producer. Also at the top table were Pete Martin, Scots comedian, and his wife. Edith Thompson; Mr. and Mrs. Pearl and Mr. Harris, of Langford and Co., London; Mr. Raymond, sales controller of Columbia, etc.

The thanks of the club were expressed by Past President Wm. Bendon, who said that on this day of days—the day of the Ball—the club was delighted to have such distinguished guests. He also recorded the thanks to Mr. Smith and his orchestra for their music.

Langford's Party

Previous to the Cinema Ball, a pleasant function took place in the Central Hotel, Glasgow, on Wednesday, when a number of prominent Glasgow exhibitors were the guests of the directors of Langford and Co., the well-known publicists, of which "Jerry" Roche is the local manager.

Director C. (Dickie) Pearl and E. Harris, general buying manager, decided to combine business with pleasure by attending the Cinema Ball the following evening, and taking the opportunity of celebrating their 35th anniversary and meeting once again their many Glasgow friends.

C.M.A. to Honour A.E.P.

Little has been heard of the C.M.A. Glasgow branch for some time, but invitations are out under their auspices for a birthday soiree at Marlborough House on Friday, February 21, at 9 p.m., in honour of Albert Ernest Pickard, pioneer exhibitor, celebrating his 73rd birthday.

KINEMA—A SOCIAL NECESSITY

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KING CIRCUIT MANAGERS CELEBRATE

Hinks' Gesture

A CELEBRATION lunch was given last week at La Scala, Glasgow, by Walter Hinks, supervisor to Sir Alexander B. King's circuit, who recently won a £40 prize offered by 20th Century-Fox for the exploitation of "The House on 92nd Street." Sir Alexander presided.

Others present were J. McNicoll, Wm. Carruthers, 20th-Fox, Wm. N. Bryson, P. Tierney and the following circuit managers, J. Urquhart, Wm. Carliss, Arthur Greenwood, Lawrence Wayt, A. Threipland, J. McWee, Preston Swan, Jas. McKean, Arthur Todd, J. Connelly, Jas. Archer, J. C. Grant, Chas. Bloomer, Alexander Malcolm, Angus MacNab, J. McCubbin, James Gowans, J. Allan.

Sir Alex's Tribute

In his opening remarks, Sir Alexander gave high praise to Walter Hinks for his exploitation on "The House on 92nd Street." His campaign was most comprehensive, covering all the angles. Referring to the new charter for managers, Sir Alexander made it plain that this was not looked upon with displeasure. On the contrary, where a manager showed initiative or even had the misfortune to fall sick, the directors would still endeavour to show their appreciation of merit irrespective of the recent increases in salaries.

He congratulated Chas. Bloomer on his recent marriage, and complimented Jimmy Gowans on striking a happy note with the original drawings on the table cards, and concluded by referring to the kindly gesture on the part of Mr. Hinks by sharing the prize money which he had received with the other managers. It might be a good thing, he said, if we had more of these luncheons. He himself intended on his return from South Africa to have one in which not only the managers but their wives would participate.

In a way, he had merely carried out orders, for on March 15, Sir Alexander had pointed out that Fox was having that contest and he would like to see me win this personally. I am glad I was able to reply nine months later, intimating to Sir Alexander that his instructions had been carried out.

1,000 Entries

Willie Carruthers, branch manager of 20th-Fox, said that over 1,000 kinemas in Great Britain had played "The House on 92nd Street," and whereas these prizes in the past had mostly gone to the circuits, it spoke well of Mr. Hinks that he should obtain second prize in this contest. His campaign was outstanding. The 20th-Fox exploitation department and the services of Mr. Tierney were available to any manager even for a week if necessary in order to assist him in putting over his campaign. He was glad to see Alexander Malcolm, manager of the Standard, Partick, who had taught him how to turn the handle of an operating machine 38 years ago, and was glad to see him looking so well. In conclusion, he wished God Speed to Sir Alexander on his forthcoming trip to South Africa.

Grand National Premiere

Paul Ellis announces that the Scottish Trade show of "The Turners of Prospect Road," at La Scala, Glasgow, on Friday, February 28, will be attended by Maurice J. Wilson, managing director, who also directed the picture, and the personal appearance of Maureen Glynne.

r Hinks at La Scala, Glasgow, to celebrate his d, Jas. Gowans, Walter Hinks, Wm. N. Bryson,), J. Urquhart. In the foreground—J. C. Grant, eston Swan

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Club Luncheon Guests— E. Pickard

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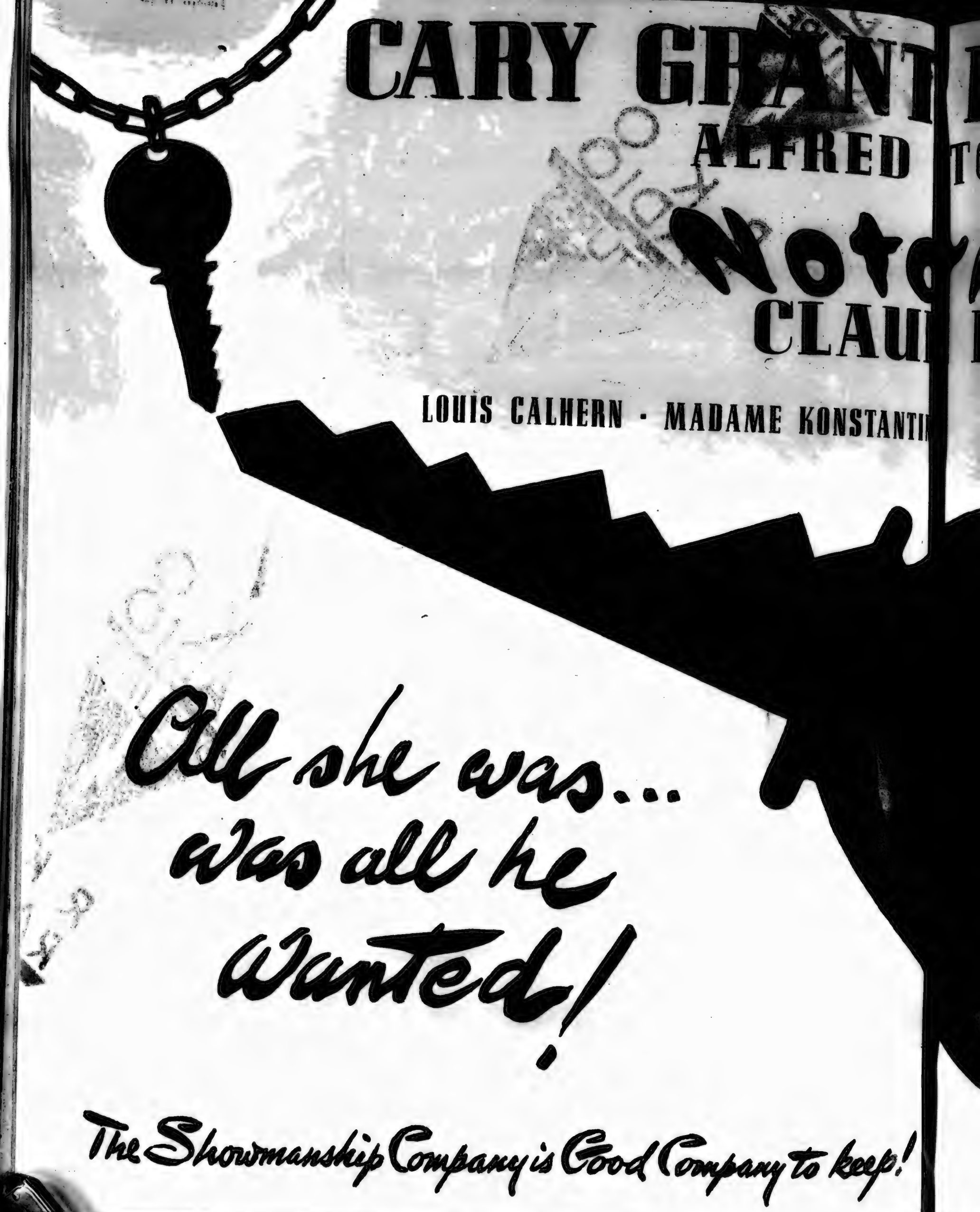
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ALFRED
Notor
CLAUD
LOUIS CALHERN · MADAME KONSTANTI
All she was...
was all he
wanted!
The Showmanship Company is Good Company to keep!

INGRID BERGMAN

TCHCOCK'S

ions!

RAINS

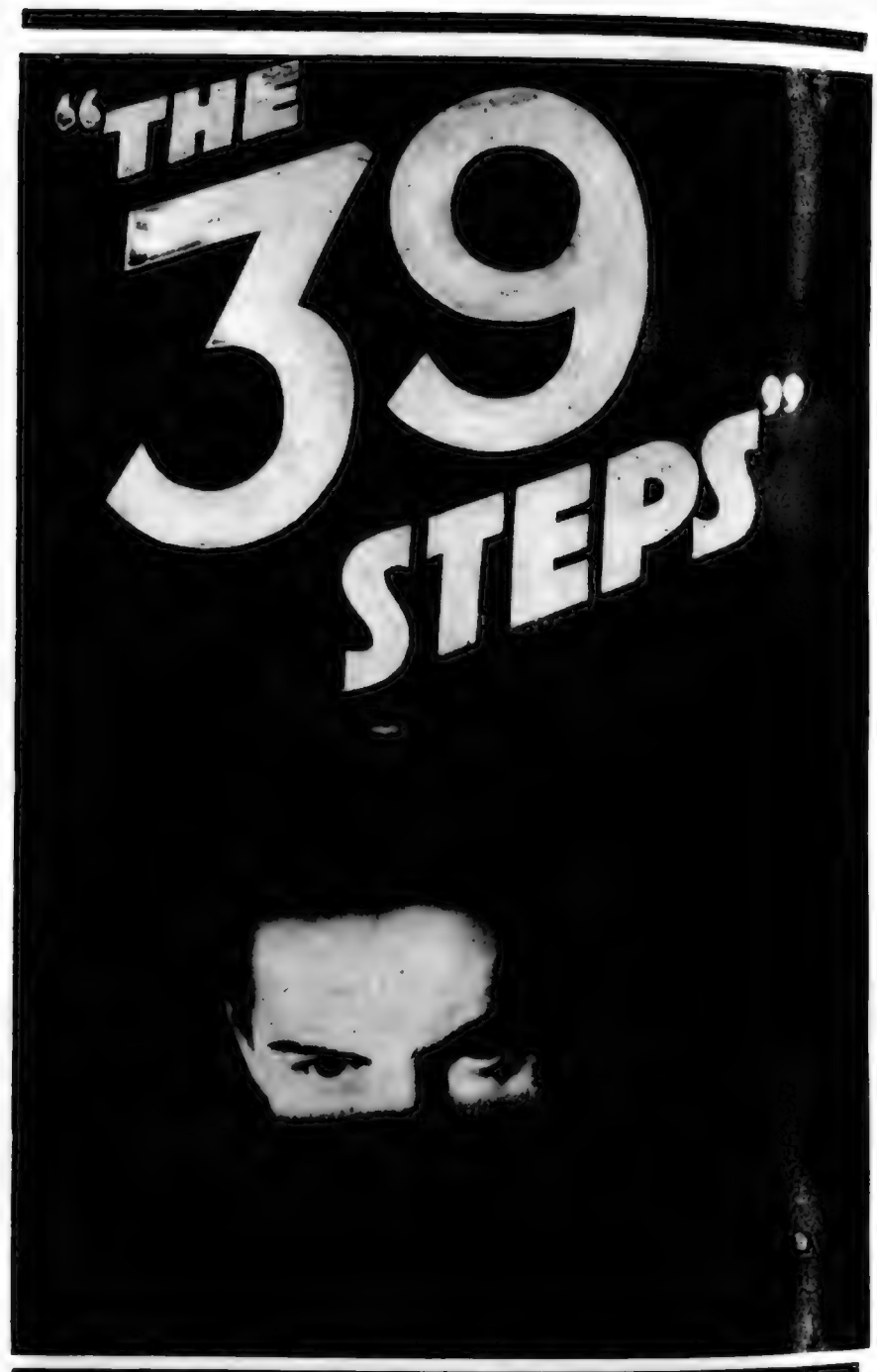
directed by **ALFRED HITCHCOCK**

written by **BEN HECHT**

TAKE STEPS NOW TO SOLVE YOUR QUOTA PROBLEM!

TAKE →

THE GUARANTEED BOX OFFICE MAGNET



STARRING

ROBERT DONAT

AND

MADELEINE CARROLL

From the Famous Novel by
JOHN BUCHAN
Directed by ALFRED HITCHCOCK

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LITTLE MAN DOES YOUR BUSINESS PAY?

A Call for Action in the Fight Against Excessive Rentals

MUST CO-OPERATE OR FACE RUIN

HERE is the voice of the Little Man. It comes from a real independent exhibitor, the booking manager of three halls in South-East London. It is a strong voice and it leaves very little unsaid. Agree with it or not, it is a blunt expression of an independent showman's viewpoint which popped up quite unexpectedly in the "Kine.'s" post bag last week. And because it is so emphatic, because it will start people talking, the "Kine." prints it in full to-day.

THE recommendations of the C.E.A. General Council for an agreed film-booking policy, is now the subject of much discussion among independent exhibitors throughout the country. I do not propose to give my opinion of the proposals in their present form, except to say they are full of loop-holes which the renters will not be slow in exploiting. That is, of course, if the proposals are ever agreed to by the K.R.S.

Recommendations of this kind are not at all new, and previous attempts to reach agreement with the renters on hire fees have all met with a painful death under a welter of words, but little or no action.

This time the exhibitors, and particularly the small independent exhibitors, must stand up and fight as never before, for their cause was never more just than it is now.

Reckless Over Rentals

The Trade has enjoyed a boom over the past 18 months that has tended to make exhibitors a little careless, even reckless, over the prices paid for films. Now that the boom is fast coming to an end that they are realising that the renters have been taking full advantage of their laxity. Class "B" pictures have been elevated in price to the maximum in some cases, and now the renters continue to demand prices for films out of all proportion to their box-office value. It may be said that the renters have developed a 50 per cent. complex, and this is largely the exhibitors' fault!

The small man finds himself in a desperate position, with running and maintenance costs rising, and box-office receipts gradually falling. If he continues to pay the high fees now demanded by the renters he is well on the way to committing financial suicide.

Beware of a Slump

The summer of this year may well bring a return of the pre-war summer slumps, and unless he can obtain relief from excessive film hire the independent exhibitor will soon become just a memory to the Trade. He must not be afraid to discuss with his fellow exhibitors the prices he pays for various films. To adopt the attitude of "Damn you Jack, I'm all right" is short-sighted stupidity, which merely helps the renters in their efforts to divide and conquer.

Renters loudly proclaim that the independents are largely the butter on their bread, and that they will always take care of the small man. With their hands over their hearts they tell him not to worry, just sign the contract and if things go wrong they will help him out. In the majority of cases their actions belie their words. What a pitiful way to trade this is.

When relationships between renter and exhibitor become strained, it can only prove bad for both parties.

Fed Up With Sales Talk

The exhibitor is rapidly becoming fed up with the sales talk of some renters, who continue to use the old and familiar arguments over and over again. These largely consist of—"Don't forget it's Quota" or "Biggest record-breaker ever" or "Wonderful Star Values," etc. Don't they realise that the exhibitor considers all these things before he books a film? In any case—the Quota angle is wearing very thin; box-office records referred to are usually American in the case of new films, and American records do not necessarily repeat in this country. Star values alone make a picture a doubtful gamble, for star values alone are not sufficient.

Colour is also exploited by the renters, and used to increase prices up to 20 per cent. We know that coloured films are more expensive to produce, but we also know that many third-rate films are sold at 50 per cent. merely because they are photographed in colour. The public will not go to see a film solely because it is filmed in Technicolor, Cinecolor, etc.

Renters should stop selling "series" pictures on the strength of the returns of predecessors. Each individual film must be judged on its own merits. Many "sequels" prove absolute failures and rarely compare with the originals.

Must Pull Together

Exhibitors must work together for the abolition of such practices as "Group Bookings," "Take One—Take All," and conditions of hire such as "One Grade A film if you take three Grade B." Demands such as these, of course, are always made verbally by the renter.

We must also fight for better treatment with regard to Sunday bookings. Some renters still insist on percentage, and then only offer us second-rate pictures on copies apparently salvaged from the dust-bin!

Reissues are another sore point. That these are an excellent source of extra revenue to the renter is apparent by the number now available, and yet we are expected to pay as much as 30 per cent. for the hire of them. A renter once asked 40 per cent. for a reissue merely because the B.B.C. had accidentally given him valuable free publicity by running a play of the same story!

Perpetual Headache

Co-feature programmes are a perpetual headache to the second-run independent who must of necessity endeavour to give the public more value for their money. Renters are rarely helpful in these cases, but I was pleased to note that a recent bad example of their methods was settled in favour of the exhibitors.

Small halls should not be asked ridiculously high flat-rates for their second-feature supports. In some instances these flat rates are equivalent to 10 per cent. of the net receipts.

The second-run halls must refuse to pay the same rate as first-run for any picture. After all, the goods are second-hand when they receive them.

Do or Die Attitude

The points I have mentioned here are only a few of the many that exhibitors must fight to abolish, and if they fail they themselves may be abolished. Every exhibitor has his own problems peculiar to his own kinema and his own district, but the independents must co-operate more with each other if ever they are to achieve the concession they all need. An independents' section within the C.E.A. has been suggested, and this may be very helpful, but only if the independents support each other to the limit.

Finally I would like to finish with a true story—

The strong-man at a circus cut a lemon in half and squeezed it bone-dry. Ten pounds was offered to any man who could squeeze another drop of juice from it. A man stepped forward and managed to extract two more drops from the lemon, so winning the price. When asked what his occupation was, he replied, "I'm a Film Renter!"

CYRIL C. FULBROOK,
Booking Manager, Astoria, Rivoli and Ritz Cinemas
348, *Brockley Road,*
Brockley, S.E.4.

Allene Roberts and Edward G. Robinson as they appear in the Sol Lesser production THE RED HOUSE, a forthcoming United Artists' Trade show

NOTTS C.C. ORDERS ALTERATIONS AT MANY KINEMAS

Sequel to Licensing Inspections

IT was reported at a meeting of Notts County Council that alterations to the Palladium, Beeston, and Tivoli, Mansfield Woodhouse, had been satisfactorily carried out and that work was proceeding in connection with alterations at the Hippodrome, Granada, Ritz, Empire, and Rock in Mansfield.

Inspections had been made at the Grand Theatre, Mansfield; the Tivoli, Mansfield Woodhouse; the Stanton Hill Kinema, and the King's, Portland, and Tivoli Kinemas, Sutton-in-Ashfield. Alterations were found to be necessary and appropriate action was being taken.

Sixty-one licences had been renewed for a year, and the following transfers were approved: Victory Kinema, Stapleford, from Leonard Jones to John W. Drew; Palace Theatre, Newark, from Thomas Hollingworth, Balderton, to Harry L. Parkin; Newark Kinema, from Mrs. Hilda Parkin to Thomas Hollingworth; and Palace Theatre, Mansfield, from Sidney Depeyser to William Blackledge.

About £12,364 had been allocated to charities from August, 1940, to September 30, 1946.

Seventeen licensees were given renewed permission to open on Sundays, three of them under a permanent opening order.

Police Dissatisfaction Over Advance Bookings

In his annual report to the St. Helens licensing sessions last week, the deputy chief constable, J. Ball, said there was some dissatisfaction on the question of advance bookings for kinemas. This, he added, was a controversial subject, but the larger kinemas had large foyers in which many people could be accommodated without having to wait outside for admission.

Odeon Club Aims at Savings Target

In response to the appeal made by the Chancellor of the Exchequer for a target sum of 520 million pounds this year for National Savings, the boys and girls of the Odeon National Cinema Club are being called upon to assist in this drive.

Over a quarter of a million club members will take part in specially designed painting competitions, and will be shown short films (two of which are community singing subjects) and posters at their Saturday morning club meetings, in order to encourage them in the nation-wide drive for higher savings.

The appeal to club members is being made in the last month of the savings year.

Blackpool's Sunday kinemas are to contribute £1,745 to charities for the 12 months ending in April.

D

STUDIO NEWS AND VIEWS

B.F.P.A. Asks For Coal Guarantee: Denlab Has 50 p.c. Cut—Kodak Closed One Week In Three

THE B.F.P.A. has sent out a coal and electricity S.O.S. to the Board of Trade, asking for its help in preventing cuts which might ruin thousands of feet of valuable negative stock during processing, or hold up production inside the studios at a cost of thousands of pounds.

Although the supply of coal and the periodical shedding of current has not yet seriously affected film production, there have been several incidents this week which have made filming no easy matter.

In most cases the laboratories have working agreements with the local electricity company. Denham, for example, is advised well in advance when load shedding will take place; but the laboratory has no alternative means of fuel. Load has been cut for as long as seven hours at a time during the week, and Sunday work was necessary to keep up output.

The laboratory has had a 50 per cent. coal cut. Coal is used for the drying plant, air conditioning and keeping the solutions at the right temperature. The cold period has made it doubtful that the 50 per cent. allocation will arrive.

Kodak is being forced to close its factory one week in every three because of coal shortage; but negative stock manufacture is being given priority.

A spokesman this week told me that a fear of immediate stock cuts to the studios—which would paralyse production—is "quite groundless for the time being." But further coal cuts would bring the stock situation to a crisis.

As it is, Kodak admits that the supply of film stock does not always meet requirements and the present situation is "difficult."

STUDIOS SHORT OF COAL

ON THE WHOLE, a round-up of the studios shows that coal is just adequate, but that "we are living from day to day."

Studios which work off the grid and do not generate their own electricity have been less fortunate. Load shedding operations in Greater London have put them out of production, sometimes for as long as seven hours at a time. I reported on the Southall breakdown last week.

Frequency drops have created post-synching problems.

MISTAKE MEANT MORE WAGES

BECAUSE STUDIO managements made a mistake in carrying out a B.F.P.A. agreement, woodworking machinists are to have an additional 3d. an hour.

The recent B.F.P.A.-N.A.T.K.E. agreement for carpenters was for 3d. an hour rise. This was not intended for machinists; but a few studios included this grade in the new rate.

Result: B.F.P.A. members decided last week that they could not cut payment, so all machinists now come under the new rate.

SIR HENRY'S GUARANTEE

THERE HAS been a little discontent inside the studios recently because a N.A.T.K.E. man, doing the same job as an A.C.T. man, may not get the same rate of pay.

The matter of the difference in pay of N.A.T.K.E. and A.C.T. studio projectionists was cleared up by the B.F.P.A. last week.

The director-general, Sir Henry French, assures me that the producers' policy is that all men of the same grade are to have the same salary, irrespective of the union to which they belong.

Eily Boland, editing DANCING WITH CRIME, has to make a daily trip from the Southall studio to the cutting rooms at Twickenham—not too pleasant this weather

EALING "RAIN"

WITH THE addition of Edward Chapman, Susan Shaw, John Slater, and John Salew to the cast, Michael Balcon's "It Always Rains on Sunday" has now started production at Ealing under the direction of Robert Hamer, with O. H. Cornelius as associate producer.

This is the first film to be made by John Slater since his air crash, in which he almost lost his life. He still has one leg in irons and walks with a limp.

Here is the complete unit line-up:—

Producer, Michael Balcon; associate producer, O. H. Cornelius; director, Robert Hamer; production supervisor, Hal Mason; unit production manager, Slim Hand; first assistant director, Cecil Foster Kemp; second assistant director, John Meadows; third assistant director, Cyril Pope.

Continuity, Phil Crocker; assistant continuity, S. Jones; camera crew: lighting, Douglas Slocombe; operator, Jeff Seaholme; assistant, Peter Newbrook; loading and clappers, M. Selwyn; stills, E. Orton; sound crew: recordist, G. Diamond; cameraman, J. Yeates; boom operator, T. Otter.

Art director, Duncan Sutherland: assistant art director, Charles Woolveridge; editor, Michael Truman; assistant, Bernard Gribble; wardrobe supervisor, A. P. Mendleson; wardrobe mistress, Miss L. Payne; wardrobe master, E. Farrar; make-up chief, E. Taylor; assistants, H. Frampton and R. Wilton; hairdressing chief, Barbara Barnard, and assistant, Doreen Hart.

PRODUCTION BOARD OF PLASTIC

Norman Spencer, Cineguild production manager, and his assistant, Bob McNaught, have devised a Perspex production board. Each strip represents a day's work. At the end of production the board is photographed for the records and then cleaned for further use

FUTURE OF DOCUMENTARY

DURING RECENT months a surprising number of new short film production units have been set up, many of them sponsored by the pooled gratuities of ex-Servicemen. Some are turning out documentary, others advertising, and a few the "featurette" films.

What of the future?

I contacted Paul Rotha this week and sought his opinion on a number of problems which confront the short film business these days. Listening to Rotha is a most stimulating experience. He has an uncanny knack of concise analysis and, with his deep-rooted association with the documentary industry, he is the one man who can speak with authority on current problems.

INCREASED OUTPUT

SHORT FILM makers will, he says, have plenty of work for the next few years. Apart from direct advertising assignments (and there is a steady demand from many commercial interests for advertising films), there were about 150 documentary films made in 1946, the majority of which were turned out by the Federation of Documentary Film Makers.

Output is expected to go up to some 200 pictures by next year now that the Central Office of Information (the Government sponsor agency which replaced the M. of I.), which absorbs most of this output, is fully organised.

Although there is adequate personnel for the units, Rotha points out that there is a very definite shortage of qualified film makers among his weekly heavy mail of applications for jobs.

I began to feel that documentary and short film makers were the most contented, prosperous and well staffed people in the Industry . . . until I asked Rotha: "What are the snags?"

That's when this agile Scot lashed out with some of his usually well-founded and always respected criticism.

"CUT U.S. SUPPORTS"

DOCUMENTARY MAKERS are not happy, says Rotha, because they have not the freedom to make films unless they are sponsored by the Government or some civic authority.

"It has always been my experience," he went on, "that the sponsor in no way interferes with one's freedom of expression. But we want that other outlet, through the kinemas, like any other film maker.

"It is satirical that British documentary films are having such a demand from the non-theatrical outlets in the U.S. that they far outstrip the present demands for our features."

Rotha wants to see some of the more inferior Hollywood second features taken off British screens to make way for entertaining

WELLES HERE: NEWALL CAMERA GOES FOR TRIAL

documentaries. A U.S. second, he says, cushes about £20,000 over here. A good documentary could be made for £14,000.

Incidentally, I believe that "The Way We Live," made recently by the Rank organisation, cost between £55,000 and £60,000

CHANCES FOR NEWCOMERS

THIS IS WHAT Rotha had to say about:

Feature directors.—Pictures like "Great Expectations" and "Odd Man Out" have only been made because the people associated with them have learnt the business of film making over a period of many years of practical experience. I absolutely disagree with the stupid policy of giving chances to newcomers. No one can make worthwhile pictures until he has been through every stage of production.

Documentary wages.—I see no chance of our technicians being paid a wage which is anything like the money paid to feature workers, although they often do quite as much skilled work. Government and civic sponsors just will not pay it.

Advertising films.—No film sponsored by a commercial advertiser can be a real documentary. I should be very opposed to the idea of any commercially backed picture being given a distribution other than as a paid advertising film.

Future plans.—I am making a film on current food problems, which follows on to "World of Plenty." We have our monthly magazine to make and a number of educational films and films about health services.

Renting contracts.—The C. of I. is making several long documentaries—one about the coal mines—and it will be interesting to see how the renters respond to the request for commercial contract distribution now the war is over.

GODDARD IS CAST

PREPARATIONS ARE going ahead for the production in a few weeks' time at Shepperton of Oscar Wilde's "An Ideal Husband." This is the film which Sir Alexander Korda plans to direct himself.

The cast is headed by Paulette Goddard, Michael Wilding, Diana Wynyard, Hugh Williams, Glynis Johns, Sir Aubrey Smith, Harriette Johns, and Allan Jeayes.

Paulette Goddard will arrive in England about the middle of March.

Orson Welles sailed from New York in the *Queen Elizabeth* on Wednesday, arriving in England on Monday. He is here to discuss plans with Korda. Whether he will make a film on this occasion or return to America first depends on how the discussions go, and what studio space is available.

Carol Reed is now in the U.S. to consult with Cary Grant about the first film he is to direct as a member of London Film Producers.

The film is "The Devil and the Angel." Cary Grant will play the "Devil." The "Angel" is still being sought. Alan Melville, who is writing the script, accompanied Carol to Hollywood.

We are now beginning to see the results of Korda's months of careful planning.

BOULTINGS SET "ROCK"

BOULTING BROTHERS are now at Welwyn studio, making ready to start on "Brighton Rock" on Monday, with Richard Attenborough, Hermione Baddeley, William Hartnell, Harcourt Williams, Virginia Winter, Daphne Newton, Nigel Stock, Edward Lexy, Tony Halfpenny, Ann Steele, Charles Goldner, Alan Wheatley, Whiley Watson, George Carney, Ronald Shiner, Lina Barry, Joan Sterndale-Bennett, Basil Cunard, Campbell Copelin, Cyril Chamberlain, Norman Watson, Michael Brennan, Philip Godfrey, Wally Patch, Barbara Lot, Mary Stone, and H. G. Stoker in the cast.

Here is a complete unit list: Associate producer, Peter De Sarigny; production manager, Gerry Bryant; lighting director, Harry Waxman; camera operator, Gilbert Taylor; camera assistant, Val Stuart; sound mixer, Frank McNally; boom operator, Alan Tyner; recordist, T. Davie; first assistant director, Gerald Mitchell; other assistant directors, Guy Wilsdon, John Redway, Cliff Owen and Eric Pavitt; editor, Peter Scott; chief cutter, Edith Burbeck; art director, John Howell; construction manager, Stan Yeomanson; draughtsman; Don Ashton; costume designer, Honoria Plesch; music composer, John Wooldridge; musical director, Hans May; and research, Max Benedict.

By the way, a couple of misleading commas caused Gerry Bryant to be credited with Waxman's job in last week's notes. Waxman takes on the job of lighting director for this Boulting picture, having done a first-rate job as camera operator and associate lighting director on "Fame is the Spur."

THREE FOR ALLIANCE

LATEST DETAILS of productions for the Alliance group include directoral assignments to Lance Comfort, Brock Williams and Francis Searle.

Both "Deep End" and "Dancing with Crime" will be in production for another fortnight.

Then, "They Walk Alone" will go into production at Riverside, with Lance Comfort directing. Searle is to direct Gordon Harker in a subject for Southall, while Brock Williams, who recently left the Gainsborough set-up, will shoot "Poor Man's Miracle" at Twickenham.

NEWALL ON TRIAL

THAT NEWALL camera about which we have heard so much is to be given a full production trial. It is now in use on the "Night Beat" set at Worton Hall.

The camera was used at Islington recently, but as it only ran about 4,000 ft. this was not classed as a full test.

The current trial is to take place throughout the whole production schedule, a detailed day-by-day report being made on the camera's performance.

These findings are to be given to the B.F.P.A.'s Studio Camera Technical Committee.

WATT IN AUSTRALIA *Picture shows Ealing producer Harry Watt (third from right) with some of his Australian associates. Ealing's Australian representative, Syd. Gresham, is on the left. Others are host Norman Rydge (chairman of the Australian Greater Union Theatres), Norman Barrell (director of G.U.T.), and Victor Webb, sales manager of British Empire Films*

NEW NAMES FOR WESSEX

MOST OF US have memories of 1946 holidays—and plans for 1947: but Max Rosher, still cameraman for Independent Producers, forgets what it feels like to have a holiday. A succession of pictures has kept Max busy since last May, and he is now looking forward to next week when he will cast work aside for seven days before starting on the new Wessex production, G. B. Stern's "The Women in the Hall," produced by Ian Dalrymple and directed by Jack Lee.

"The Woman" starts the last week in February.

Max Rosher has a long list of pictures to his credit, his most recent including "In Which We Serve," "Brief Encounter," "Black Narcissus," and "Captain Boycott."

New names to the unit of "The Woman in the Hall" include: Stan Lambourne, sound mixer; George Paternoster, boom operator; H. Rowland, sound camera operator; Peter Seabourne, assistant editor; C. Cusack, construction manager; M. Stolovitz, assistant boom operator; Connie Willis, assistant continuity; F. Hughesden, sound maintenance engineer; Louis Coquillon, clappers; hairdressing (in charge of production) Bette Cross, assisted by Kathleen Smith; chief make-up George Blackler; make-up personnel, John Wilcox, Stuart Freeborn and Edgar Webb.

ABOUT PEOPLE

BETTY BOX tells me that her "Picture Page" television interview last week was quite an ordeal. By an odd coincidence the interview brought back memories of pre-war film-making.

Two busy men at Gainsborough this week. . . . editor **Alfred Roome** and assembly cutter **Esmond Seal.** They are coping with the first-week-after-production rush on "Holiday Camp."

Here that **Jean Graham,** continuity for Crown Film Unit, will be joining Ealing early next month.

Bill Hodge has joined the "Death in High Heels" cast, now being completed at Marylebone.

Down at Ealing I find there has been a changeover in the wardrobe department. **Mrs. Marion Horne,** after many years' good service to the film business, has retired as wardrobe supervisor. She plans a long Capri holiday.

New wardrobe boss is **Anthony Mendleson,** who starts off with work on "It Always Rains on Sunday." Mendleson is an accomplished artist . . . he did a portrait for Greta Gynt, which was used in "Dear Murderer" and, as a skilled costume designer, will in future design costumes for Ealing productions.

Notice that art director **Jack Elphick** had a difficult job to start off with on the new Islington subject, "When the Bough Breaks." The unit started work on Monday on a complicated perspective hospital corridor set. Rosamund John plays feminine lead.

This week's P.S.: "Even my own child did not recognise me on the newsreels. That shows how good are our technicians"—Wisecrack by Haydn Davies, M.P., speaking at a recent lunch in London.

P. G. B.

NOTTS & DERBY

POWER CHARTS TO BE KEPT

H.O. Safety Lighting Warning As Fuel Cuts Are Made

A HOME Office directive emphasises the imperative necessity of enforcing strictly the requirements that adequate safety lighting being maintained at all times when the public was present notwithstanding any failure of the general electric supplies. The instruction was quoted at last week's meeting of the Notts and Derby branch by the secretary (R. F. Prior).

The letter suggested that managers should be advised to make arrangements for reception of whatever warnings broadcast by the B.B.C. of impending cuts.

This was one of the additional responsibilities placed upon exhibitors as the result of fuel cuts. Another to which attention was directed was the requirement in the Statutory Orders that there should be a reduction in consumption of electricity or gas in places of entertainment in which the normal yearly consumption of fuel exceeded 100 tons of coal or coke, or 130,000 units of electricity, or 1,400,000 cubic ft. of gas.

The Order required that the consumption of electricity and gas to be reduced over each of the four-week periods beginning January 27 and February 24 by 2½ per cent. of the total consumption during the four weeks preceding the last meter reading before December 31. Members were required to keep a record of consumption.

News Theatre Rentals

THE SECRETARY reported that he had taken up on behalf of a member a case of concerted action by American renters in relation to news theatres.

Mr. Fuller had replied that the matter arose through the K.R.S. checking up the takings of a particular news theatre and circulating the figure. This resulted in renters endeavouring to obtain higher rentals.

As a result of the action taken the concerted action had been dropped.

Not a "Pub" Attraction

ATTENTION was also drawn to a London daily newspaper reporting that "Cæsar and Cleopatra" was being shown in a public-house.

The mistake, it had been explained, had arisen through a representative of the newspaper having seen a poster in a public-house and assumed the picture was to be shown there.

Managers' Section

THE meeting of the Managers' Separate Section earlier in the month was reported upon by Mr. BAYLISS, who stated that when they had passed their rules they would be submitted to the General Council.

Mr. BAYLISS also drew members' attention to the ruling of the Ministry of Labour regarding managers' agreements, to the effect that it was not possible for members to avoid paying the rates laid down by contracting out of the Association. The membership of the section was now 80.

Appeal Rejected

A LETTER was received from the chairman of the Appeals Committee of the Portland Training Scheme, asking if kinemas in Long Eaton would take a collection.

It was decided that while the branch had every sympathy with the object of the scheme the inability to grant permission for a collection to be taken was regretted.

Summer Conference

THE SECRETARY again reminded members that the General Council meetings were to be held at Eastbourne on June 11 and advised those who wished to attend to make early arrangements for accommodation.

The following programme, to which all members of the Association as well as delegates were invited, had been drawn up.

Monday, June 9, golf tournament and Trade show and dinner by British Lion.

Tuesday, June 10, outing for the day, if possible, with luncheon away from Eastbourne, followed by Trade show and dance by G.F.D.

Wednesday, June 11, luncheon to delegates. Visitors might have opportunity of attending if facilities were available.

Branch Dinner

The branch decided to hold a branch dinner and dance and that the Secretary be instructed to book a room at the Black Boy hotel in the latter fortnight of March.

The film gala and midnight matinée held on November 19 resulted in a cheque for £814 for the Cinematograph Trade Benevolent Fund.

Following changes in nominees were approved: Odeon, Boston, H. W. Pearce, vice L. O'Shea; Metropole, Nottingham, H. P. Chant, vice C. Wheatman.

It was decided to hold the next branch meeting at Chesterfield.

Wilfred Lawson and Helena Pickard in a scene from THE TURNERS OF PROSPECT ROAD, which Grand National is Trade showing on Friday, February 21, at Studio One at 10.30 a.m.

KINEMA LICENCE WITHDRAWN

Police Report on Defects

IN his annual report to the Bolton, Lancs, County Brewster Sessions, Supt. J. Iddon said that 56 official visits had been made to the 11 kinemas in the division.

He drew the attention of the magistrates to a report regarding defects and the conditions existing at the Palace Cinema, Westhoughton, and a report of the Princes Theatre, Horwich.

An application for the renewal and transfer of the licence for the Palace, Westhoughton, was withdrawn *sine die* to carry out recommendations, and the kinema will be closed from Monday.

All other kinema licences were renewed.

C.E.A. Aid to China Fund Passes £10,000 Mark

WITHIN its first week the C.E.A.-sponsored "Aid to China Fund" has passed the £10,000 mark. First returns already published amounted to £7,571. Latest contributors, given to the nearest 10s. :—

Albion, North Shields, £5.

Beeston, P.H., Leeds 11, £10 10s.; Boro', North Shields, £25; Brinkburn, Newcastle, £2.

Carlton, Leeds, £12; Cameo, Victoria, £21; Capitol, Cardiff, £274; Capitol, Meanwood, Leeds, £40; Carlton, Haymarket, £49; Classic, Hammersmith, £18; Clock, Leeds, 8, £53; Coronet, Cardiff, £10; Crescent, Leeds, £26; Crown, Newcastle, £18.

Electra, Leeds, 6, £6; Easy Road P.H., Leeds, £6.

Forum, Chapeltown Road, Leeds, £34.

Gaiety, Beddau, £8; Gaumont, Leeds, £64.

Headingley P.H., Leeds, £11; Hillcrest, Leeds, 7, £21; Howard C., North Shields, £11; Hunslet Picodrome, Leeds, £6; Hyde Park P.H., Leeds, £29; Harehills P.H., Leeds, £12.

Kingsway, Leeds, 7, £76.

Lady Windsor Workmen's, Ynysbwl, £11; London Pavilion, W.1, £41; Lounge, Headingley, £26; Lyceum P.H., Leeds, £26; Lyric, Howden-on-Tyne, £34; Lyric, Throckley, £38; Lyric, Leeds, 12, £31.

Mardy Workmen's Hall, Rhondda, £16.

Newton P.P., Leeds, 7, £8.

Odeon, Leeds, £334; Odeon, Acton, £109; Odeon, Kensington, £284.

Palladium, Shepherd's Bush, 10s.; Pavilion, Cardiff, £23; Park Hall C., Cardiff, £136; Pearl, Willington Quay, £6; Plaza, Regent Street, W., £126; Plaza, Cadoxton, £23.

Regent P.H., Leeds, 9, £23; Regent, Ely, £17; Regal, Leeds, 10, £7; Rialto, Cardiff, £7; Rialto, Benwell, £39.

Star, Leeds, 9, £7; Studio Two, Oxford Street, £133.

Tyne P.H., Wallsend, £22; Cinema, Clydach Vale, £10; Tivoli, Barry, £56; Tatler, Charing Cross Road, £224; The Cinema, Pontygwaith, £12; Times News Theatre, Baker Street Station, £26; Tudor Palaceum, Ferndale, £16; Tower P.H., Leeds, £3.

Vaudeville, Walker, £12; Victoria Station News Theatre, £32.

Workmen's Hall, Rhondda, £33; Welfare Hall, Tylorstown, £27.

Total £10,296

Sheffield Watch Committee has transferred the licence of the Tinsley Picture Palace, Sheffield Road, to Cyril F. Wadsworth.

GRIMSBY C.E.A. IS PLEASED WITH S.O. EFFORTS

More Aid Promised at Annual Meeting

SUCCESSFUL Sunday opening campaigns at Grimsby, Gainsborough, Sleaford, and Lincoln were reported by T. D. Bell (chairman) at the annual meeting of the North Lincolnshire C.E.A. branch in his review of the year.

Mr. BELL assured other towns in the area that they would have the branch's aid on this issue.

Coun. C. CLOW (hon. secretary) reported better attendances at meetings, but called for still greater improvement, while the hon. treasurer (R. B. JONES) described the branch's finances as "healthy."

Officials elected were: Chairman, T. D. Bell; vice-chairman, Capt. R. C. Freeman; hon. treasurer, R. B. Jones; hon. secretary, Coun. C. Clow; delegate, T. D. Bell.

Capt. R. C. Freeman was appointed a trustee and the following were added to the committee: General Committee, A. Chant, J. G. Laws and Capt. Freeman; Emergency Committee, A. Chant and Capt. Freeman; Conciliation Committee, A. Chant and Capt. Freeman.

It was decided to hold the film ball at Grimsby Town Hall on April 22.

T. D. BELL presided, and among those present were J. Edmundson, Capt. R. C. Freeman, D. Heughan, A. R. Holton, L. Bass, R. B. Jones, J. G. Laws and C. Clow.

Visitors included Messrs. Hester, Cockerill, Connolly, Craig, Walker, Tidswell, Greenwood, Hewson and Plowright.

A PARSON'S TRIBUTE

British Film Successes are all Trade's Own Work

"In feature film production it is my candid opinion that to-day Britain leads the world," said the Rev. G. L. Wheeler, secretary of the Church of England Films Commission (Northern Province), when he addressed a conference sponsored by the Wakefield Diocesan Films Council. "You have to admit that this forward move has come from within the Industry itself and has not been imposed by the influence of the Church or any other body of opinion," he added.

On Christian films, he stated that their main purpose was first education and then evangelistic. He advocated the use of mobile film units to reach "neutral territory and people who normally would not go inside a church to see a film or for any other reason.

A Canterbury Gift

Archer Film Productions have provided a Trust Fund of £1,000 for the promotion and encouragement of education in the Canterbury and Bridge-Blean districts in recognition of assistance received during the making of "A Canterbury Tale."

CINEGUILD

Proudly announce that their production of

CHARLES DICKENS'

"GREAT EXPECTATIONS"

will have its American premiere at

the World's largest Theatre

THE RADIO CITY MUSIC HALL

NEW YORK.

The first British film

to be shown there since

before the war.

☆

CINEGUILD

also proudly announce their next production

CHARLES DICKENS'

"OLIVER TWIST"

David Lean · Ronald Neame · Anthony Havelock-Allan

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Backlash (20th Century-Fox)—U.S.	65 min. (A)	Jean Rogers, John Eldredge, Larry Blake.	Thumbnail "whodunnit" compactly built around a blazing car murder. Characterisation, atmosphere and treatment good.	Reliable crime second (NC).
Chase, The (United Artists)—U.S.	84 min. (A)	Robert Cummings, Michele Morgan, Peter Lorre.	Bizarre thriller with conventional romantic trimmings. Characterisation and staging good and climax exciting, but action-cum-dream story vague.	Title and star thriller mainly for the carriage trade (NC).
***First of the Few** (Ealing)—British.	91 min. (U)	Leslie Howard, David Niven, Rosamund John.	Spectacular aerial romantic melodrama. Based on the life of R. J. Mitchell. Originally reviewed in "Kine," August 27, 1942.	Outstanding reissue for all (CC).
Jungle Princess, The (Paramount)—U.S.	86 min. (A)	Dorothy Lamour, Ray Milland, Akim Tamiroff.	Adventurous romance set in Malaya. Originally reviewed in "Kine" December 17, 1936.	Excellent reissue. Great for the family (C).
Kit Carson (Ealing)—U.S.	95 min. (U)	Jon Hall, Lynn Bari, Dana Andrews.	Period outdoor melodrama of America's famous scout. Originally reviewed in "Kine," November 28, 1940.	Very good Western booking: popular reissue for the family. (CC).
Les Miserables (20th Century-Fox)—U.S.	95 min. (A)	Fredric March, Charles Laughton, Rochelle Hudson.	Outstanding adaptation of Victor Hugo's masterpiece. Originally reviewed in "Kine," December 13, 1934.	Excellent reissue (NC).
***Root of all Evil, The** (G.F.D.)—British.	110 min. (A)	Phyllis Calvert, John McCallum, Michael Rennie.	Romantic melodrama adapted from best seller about a girl with the Midas touch. Story novelettish, but staging and title good.	Innocuous box-office hokum (C).
***School for Danger** (United Artists)—British.	68 min. (U)	Capt. Harry Ree, D.S.O., Jacqueline Nearne, M.B.E.	Intelligent and frequently thrilling real life melodrama produced by the R.A.F. Film Unit. Acting natural, detail authentic and title intriguing.	Very good dramatic documentary (CC).

(CC) Excellent for Children. (C) Suitable for Children. (NC) Not for Children.
* British Picture. † In Colour.

Reviews for Showmen

SCHOOL FOR DANGER

United Artists. British (U). Directed by Wing Commander E. Baird. Featuring Captain Henry Ree, D.S.O., and Jacqueline Nearne, M.B.E. 6,194 feet. Release not fixed.

INTELLIGENT and frequently thrilling real-life espionage melodrama, produced by the R.A.F. Film Unit. Made mainly for instructional purposes and not to challenge "O.S.S.," "Cloak and Dagger," "13, Rue Madeleine" and other exciting fictional adventure films, it, nevertheless, contains a wealth of information and carries a substantial kick. It is also a timely reminder of the debt we all owe to the R.A.F., British Intelligence and French Resistance. Very good dramatic documentary and feature quota at that!

Production.—The picture, a composite portrait of the hazardous work accomplished by British Secret Service Agents in occupied France, is faithfully re-enacted by Captain Harry Ree, D.S.O., and Jacqueline Nearne, M.B.E., two practising members of British Intelligence. It describes how they were recruited in 1943, follows every aspect of their arduous training, accompanies them on their parachute drop into occupied France, is in on their secret meetings with French Resistance and their sabotaging of enemy dumps, factories and communications, and witnesses the breathless escape of Ree by R.A.F. plane to England just before D-Day. Truly British in its lack of braggadocio, it occasionally makes the adventures appear almost too easy, but although the French may not be flattered by its schoolboy nonchalance, it is, strangely enough, this very quality that enables it to compete successfully with fiction. In other words, the real McCoy has a smoother and subtler bouquet than hooche. Discreet trumpet-blowing, it deserves wide exhibition, in spite of the lateness of its appearance.

Points of Appeal. — Exciting subject, authentic and showmanlike treatment, natural acting, obvious exploitation angles, quota ticket and intriguing title.

THE ROOT OF ALL EVIL

General F.D. British (A). Directed by Brock Williams. Featuring Phyllis Calvert, John McCallum and Michael Rennie. 9,901 feet. Release not fixed.

ROMANTIC melodrama, or fictional biography, freely adapted from J. S. Fletcher's best seller of a heart-seared young woman, with the Midas touch. It takes three separate love affairs and the loss of a considerable fortune in a disastrous oil-well fire to convince the grasping and embittered heroine that pounds, shillings and pence are, after all, only symbols, but the crowded lesson is clothed in far too many clichés to amount to really first-class dramatic entertainment. Its obvious title and star values and colourful staging—the spectacular pyrotechnic finale is fine—should, however, get it over with the populars. Innocuous box-office hokum.

Story. — Jeckie, attractive and ambitious daughter of Farnish, a genial but improvident farmer, is jilted by Albert, son of George Grice, a successful grocer. Embittered, she threatens to bring a breach of promise suit and Grice settles out of court for fifteen hundred pounds. Jeckie invests the money in an opposition grocery business and soon breaks Grice. Joe Bartle, a forthright country lad, loves Jeckie, but she is far too busy filling her purse to worry with him. Charles Mortimer, a slick mining engineer, convinces Jeckie that there is oil on land owned by Scholes, a down-at-heel farmer, and she tricks Scholes into selling. She falls for Mortimer, but when she learns that he is already married she sees that he receives no part of the highly successful oil deal. Finally, Scholes takes his revenge for being diddled out of his land by setting fire to the oil-wells. The conflagration spreads to Scholes' home and Jeckie and the faithful Joe save Scholes' children. Suddenly at this juncture, Jeckie realises that she has loved Joe all the time and, presumably, she tosses her cheque-book away.

Acting.—Phyllis Calvert is Jeckie, but it is beyond her powers to bring conviction to the artificial rôle. She fails to conceal her high-school background. John McCallum is equally obvious as Joe, but Michael Rennie registers for all too short a period as the smooth and slick Mortimer. Brefni O'Rourke is also responsible for a warm cameo as the improvident Farnish. The rest fail to impress.

Production.—The present time is hardly the most propitious to persuade people that money doesn't matter—Pay As You Earn patrons

REVIEWS—continued on page 22

The LION'S ROAR

Contributed each week by Leo, of Metro-Goldwyn-Mayer.

"TILL THE CLOUDS ROLL BY."

* * *

A most appropriate title it seems, as I strain those sharp, star-spotting eyes of mine to try to pick out the typewriter keys, in my London G.H.Q., on Monday morning, Feb. 10, 1947, without electricity, but with fog!

* * *

Never mind, the clouds *WILL* roll by; and meanwhile what an ideally appropriate attraction is "TILL THE CLOUDS ROLL BY" for times like these.

* * *

So, of course, I'm going ahead with its presentation at the Empire on Friday.

* * *

You see, "TILL THE CLOUDS ROLL BY" is essentially a happy show—how happy is summed up by the verdict of the *Motion Picture Herald*, which says :—

* * *

"'TILL THE CLOUDS ROLL BY' IS THE BEST MUSICAL ANYBODY EVER MADE."

* * *

You glimpse a few, just a few, of the stars of "TILL THE CLOUDS ROLL BY" in the next column.

* * *

Great Britain offers a big "welcome back" to Robert Taylor and an equally big "glad to see you" to his wife, Barbara Stanwyck on their *honeymoon* holiday.

* * *

Bob and Barbara have been married for eight years, which, despite the cynics, is not a Hollywood record!

* * *

What is a record, perhaps, is that their constant studio work, plus Taylor's job in the Navy, have previously prevented their ever taking a holiday together.

* * *

Last time Bob visited England was in 1937; and none of you is likely to have forgotten the rapturous welcome he received both personally and later as the star of the first M-G-M-British picture, "A YANK AT OXFORD."

* * *

Since then his acting stature has been enormously enhanced by such great performances as those in "THREE COMRADES," "WATERLOO BRIDGE," "WHEN LADIES MEET," "JOHNNY EAGER," "BATAAN" and (currently) "UNDERCURRENT."

* * *

Barbara Stanwyck, following her many triumphs, has just completed "THE OTHER LOVE," in which she is co-starred with David Niven, for Enterprise.

* * *

And this will probably be the first of the Enterprise Productions to be shown by M-G-M in Great Britain, under my new arrangement for the world-wide distribution of their remarkable line-up of big pictures, except in U.S.A. and Canada.

* * *

Confidentially, I may whisper that "THE OTHER LOVE," written by Erich Remarque and directed by Andre de Toth, may have its world premiere in London.

* * *

Meanwhile, Leo is giving you this month what your customers always want—and most of all perhaps in these difficult days—laughter, love, romance, drama.

* * *

For example, "THE SECRET HEART"—the perfect woman's picture, and, as we said in our advertising, the one every man wants to be taken to see.

* * *

Also "THE SHOW-OFF"—Red Skelton at his best, with Marilyn Maxwell, Marjorie Main, Virginia O'Brien, "Rochester," Leon Ames, Marshall Thompson.

* * *

Also "LOVE LAUGHS AT ANDY HARDY," triumphantly restoring Mickey Rooney to the screen, and re-uniting him to all the famous family, plus Bonita Granville, Lina Romay, Dorothy Ford.

* * *

Also "THREE COMRADES," with Robert Taylor, Margaret Sullavan, Franchot Tone, Robert Young. A revival which did not even want the presence of Robert Taylor in this country to make it outstanding.

-Leo

REVIEWS*—*continued from page 20

know better, and the fact that the heroine acquires her wealth so easily—she puts the "Home and Colonial" in the shade on a comparatively insignificant outlay of fifteen hundred pounds—makes the proposition all the more fantastic. It is not, however, so much the film's dizzy accountancy as its unblushing transactions with the obvious that weaken its drama and entertainment. The audience is required merely to sit back and see how a fresh cast deals with a time-honoured cycle. Fortunately, the average woman fan has no head for figures, and it is mainly because of this and its spectacular staging and artful title that we are prepared to give it the benefit of many box-office doubts. For our money, we much prefer "The Wicked Lady" to be purse-proud!

Points of Appeal.—Very good title, obvious feminine angle, spectacular climax and popular British stars.

BACKLASH

20th Century-Fox. American (A). Directed by Eugene Forde. Featuring Jean Rogers, John Eldredge and Larry Blake. 5,981 feet. Release not fixed.

THUMBNAIL "whodunnit," compactly built around a mysterious blazing car murder. The characterisation and atmosphere are good and flashback treatment is effectively employed. Beginning and ending with a bang, it's well worth its modest footage. Reliable crime second.

Story.—A car belonging to John Morland, "slick-guy" lawyer to "Red" Bailey, a bank robber, is found burned out. There is a body in the wreckage and Catherine, Morland's wife, identifies it as her husband's. Later, the police discover that the dead man actually died of a gunshot wound. They then start interrogating Morland's friends and enemies and learn that Morland was jealous of district attorney Conroy's interest in Catherine and feared that Catherine was trying to poison him. They also find out that James O'Neill, Morland's business partner, was in Morland's debt and had been playing around with Marian, "Red's" moll. In the midst of all this Morland suddenly turns up and tries to bump off his wife. Luckily, he is pounced on in the nick of time and the mystery of the dead man in the burned-out car is spectacularly solved.

Acting.—Jean Rogers is a colourless Catherine, but John Eldredge is good as Morland, and Larry Blake heads a competent supporting cast as a slick detective.

Production.—The play demands a certain amount of concentration from its audience—each interrogation is the cue for a flashback and these slightly complicate its development—but the effort is rewarded with a number of slickly timed thrills and a spectacular surprise climax. Many longer films have delivered less in the way of popular crime entertainment.

Points of Appeal.—Ingenious story, vital and versatile characterisation, realistic atmosphere and exciting climax.

THE CHASE

United Artists. American (A). Directed by Arthur Ripley. Featuring Robert Cummings, Michele Morgan and Peter Lorre. 7,672 feet. Release not fixed.

BIZARRE thriller, with conventional romantic trimmings, telling of a young navy veteran's ugly encounter with a ruthless killer. The acting, staging and photography are well above average, but it devotes more than half its running time to the hectic hallucinations of its war-scarred hero without making it clear where the nightmare begins or ends. Title and star shocker mainly for the carriage trade.

Story.—Chuck Scott, a down-at-heel ex-Navy man, picks up a wallet belonging to Eddie Roman, a gangster. He takes it to Roman's Miami home and is rewarded with a chauffeur's job. Lorna, Roman's beautiful wife, lives in terror of her husband and asks Chuck to help her to escape. He agrees and secretly books their passage to Havana. Now in love, they reach Havana safely and visit a night-club, but fear they are being followed. Shortly afterwards, Lorna is stabbed to death. Chuck is held by the police, but manages to get away. He is befriended by Midnight, a pretty Cuban girl, but is later knocked unconscious by Gino, Roman's evil henchman. When he recovers he finds himself back in Miami. He consults a Navy psychiatrist and he tells him that the Havana experience was nothing more than a grisly hallucination. He then rushes to Lorna and the two belatedly make for the quay. Roman and Gino give chase, but the villains are conveniently killed in a motor crash.

Acting.—Robert Cummings contributes a skilfully graduated portrayal as Chuck, Michele Morgan registers fear effectively as the beautifully gowned Lorna, and Steve Cochran and Peter Lorre makes a really loathsome pair of villains as Roman and Gino.

Production.—The start is both vigorous and artistic—correct atmosphere is quickly established, while the introduction of Roman's high-powered car, with its dual controls, is a welcome sign that the villain and his henchman are ultimately due for a sticky end—but before it gets very far the heroine is, presumably, bumped off. This, apparently, is the beginning of Eddie's bad dream, but, although the heroine quickly reappears, it is still far from easy to keep track of the actual plot. The highbrows may be sufficiently intrigued by the first-class acting and effective photography to try, but it is more than likely that the ninepennies will find it beyond their comprehension and turn it in. At best, it's a big box-office gamble.

Points of Appeal.—Good characterisation, effective atmosphere, intriguing title and slap-up finale.

Reissues

FIRST OF THE FEW

Ealing Dist. British (U). Featuring Leslie Howard, David Niven and Rosamund John. Directed by Leslie Howard. 8,097 feet. Release not fixed.

DRAMATIC biographical survey of the life of R. J. Mitchell, creator of the Spitfire. The story is unfolded in flashback during the Battle of Britain days by the test pilot friend of the designer, showing in sincere and well-acted sequences the early struggles and setbacks which beset Mitchell's ambitions towards aeronautical mastery. He wins triumphantly the Schneider Trophy contests with his new aircraft and, convinced he is working towards perfection, continues his energies to greater tempo despite constant warnings from his doctors. The later scenes, emotional and sincere, ring warnings of impending tragedy and triumph as Mitchell gazes at formations of Spitfires flying above his home. Although the original has been cut by two thousand feet, the sequences are smooth and detailed, retaining the merit of the KINE. review of August 27, 1942, which states: "Spectacular aerial romantic documentary."

Points of Appeal.—Inspiring real-life story.

Harry Ree, Edward Baird and Jacqueline Nearne, in SCHOOL FOR DANGER, a C.O.I. production for United Artists release, reviewed on page 20

LES MISERABLES

20th Century-Fox. American (A). Featuring Fredric March, Charles Laughton and Rochelle Hudson. Directed by Richard Boleslawski. 9,797 feet. Release not fixed.

VIVID period melodrama adapted from the famous story by Victor Hugo. Jean Valjean is released from prison for performing heroic rescue work. He takes an assumed name and ultimately becomes the respected mayor of a town. Police-sergeant Javert relentlessly tracks him down and reveals his suspicions but later refutes them when informed that another criminal has been charged with the crimes. Valjean confesses, thus endangering himself, but escapes from prison a second time, promising a dying woman that he will look after her child. Although sombre, it remains an illuminating story with colourful acting. The original KINE. review of December 13, 1934, states: "Wholly convincing and the construction extremely lucid and dramatic."

Points of Appeal.—Brilliant acting, good characterisations, and powerful story.

THE JUNGLE PRINCESS

Paramount. American (A). Directed by William Theile. Featuring Dorothy Lamour, Ray Milland and Akim Tamiroff. 7,875 feet. Release not fixed.

ADVENTUROUS romance set in a forest in Malaya. The story deals with the life of a girl whose parents are wiped out in an elephant stampede. As the girl grows up in the jungle she exercises a powerful influence over all wild animals. She meets a young explorer and forsakes her jungle life and tries to adapt herself to the ways of civilisation.

Dorothy Lamour is admirably cast as the jungle girl, and Ray Milland is excellent as the young explorer. Support is in the competent hands of Lynne Overman and Akim Tamiroff. Originally reviewed in KINE, December 17, 1936, the film was described as "Outstanding general booking."

Points of Appeal.—Entertaining story and box-office pull of Dorothy Lamour and Ray Milland

KIT CARSON

Ealing. American (U). Directed by George B. Seitz. Featuring Jon Hall, Lynn Bari and Dana Andrews. 8,681 feet. Release not fixed.

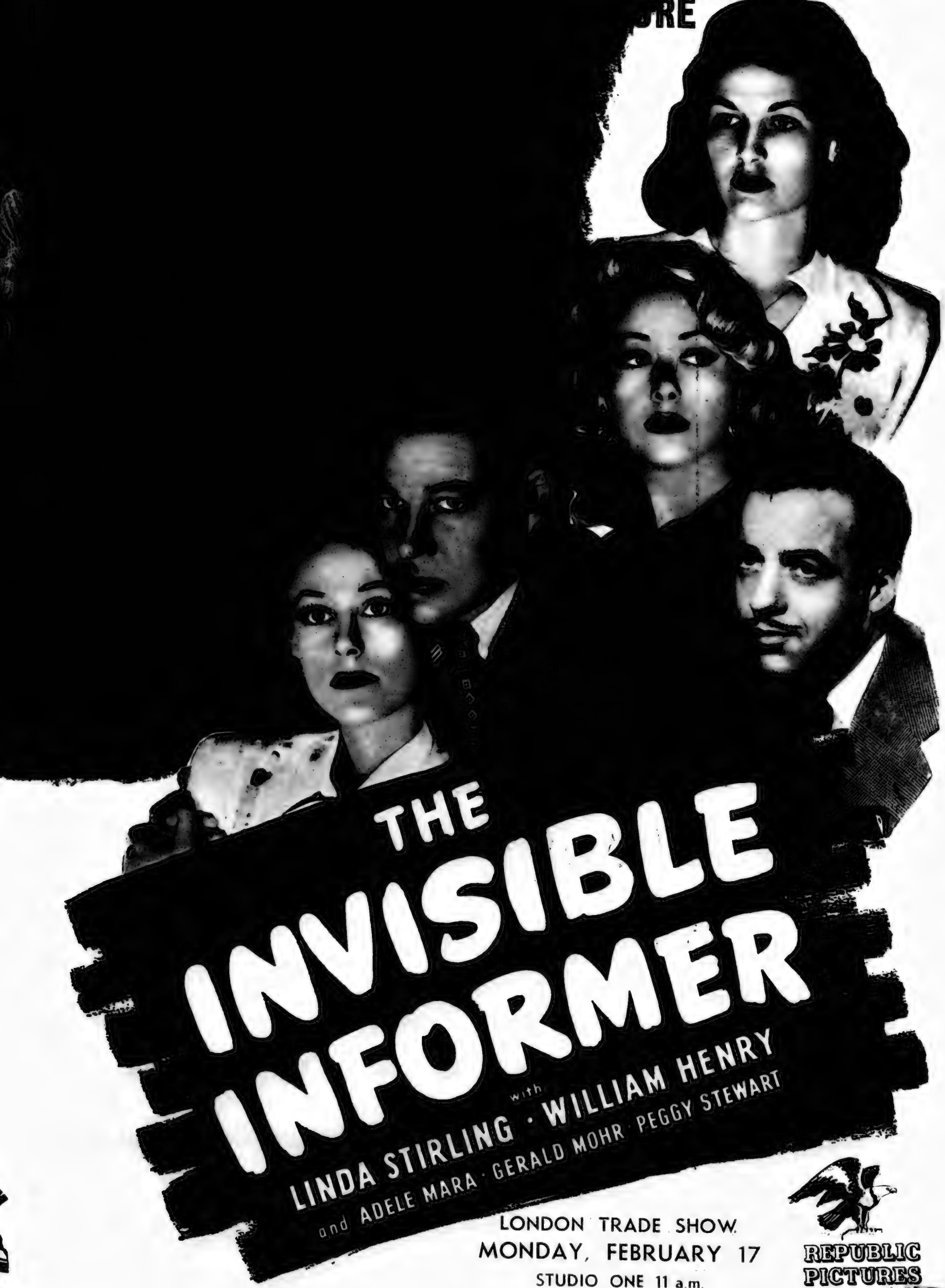
FAST-MOVING outdoor romantic melodrama illustrating the career of Kit Carson, one of America's most colourful personalities. This film was first described in KINE. of November 28, 1940, as "obvious box-office fare for the masses and youngsters. . . . Very good general booking." There is every reason for it maintaining its popularity upon reissue.

Most of the action takes place during the trek of a wagon train across desert wastes to California. The many skirmishes and hefty fistic encounters with Spaniards, Mexicans and scalp-hunting Indians are vigorously staged and the scenery picturesque. The love interest is provided by Jon Hall and Lynn Bari.

Points of Appeal.—Title, impressive spectacle, good comedy touches and star values.

IMPORTANT

If the Government ruling that Kinemas should not open until 4 p.m. has not been lifted, the British Lion Trade Shows arranged for London and the Provinces for Mon., February 17th, onwards will be postponed. In this event a further announcement will be made regarding new dates.


THE
INVISIBLE
INFORMER
with
LINDA STIRLING · WILLIAM HENRY
and ADELE MARA · GERALD MOHR · PEGGY STEWART
LONDON TRADE SHOW
MONDAY, FEBRUARY 17
STUDIO ONE 11 a.m.
REPUBLIC
PICTURES

BRITISH LION presents

ROY ROGERS *King of the*

featuring **GEORGE "GABBY" HAYES**
DALE EVANS · BOB NOLAN and
the **SONS OF THE PIONEERS**

Directed by
FRANK McDONALD

A REPUBLIC PICTURE

Cowboys

TRIGGER Smartest Horse in the Movies

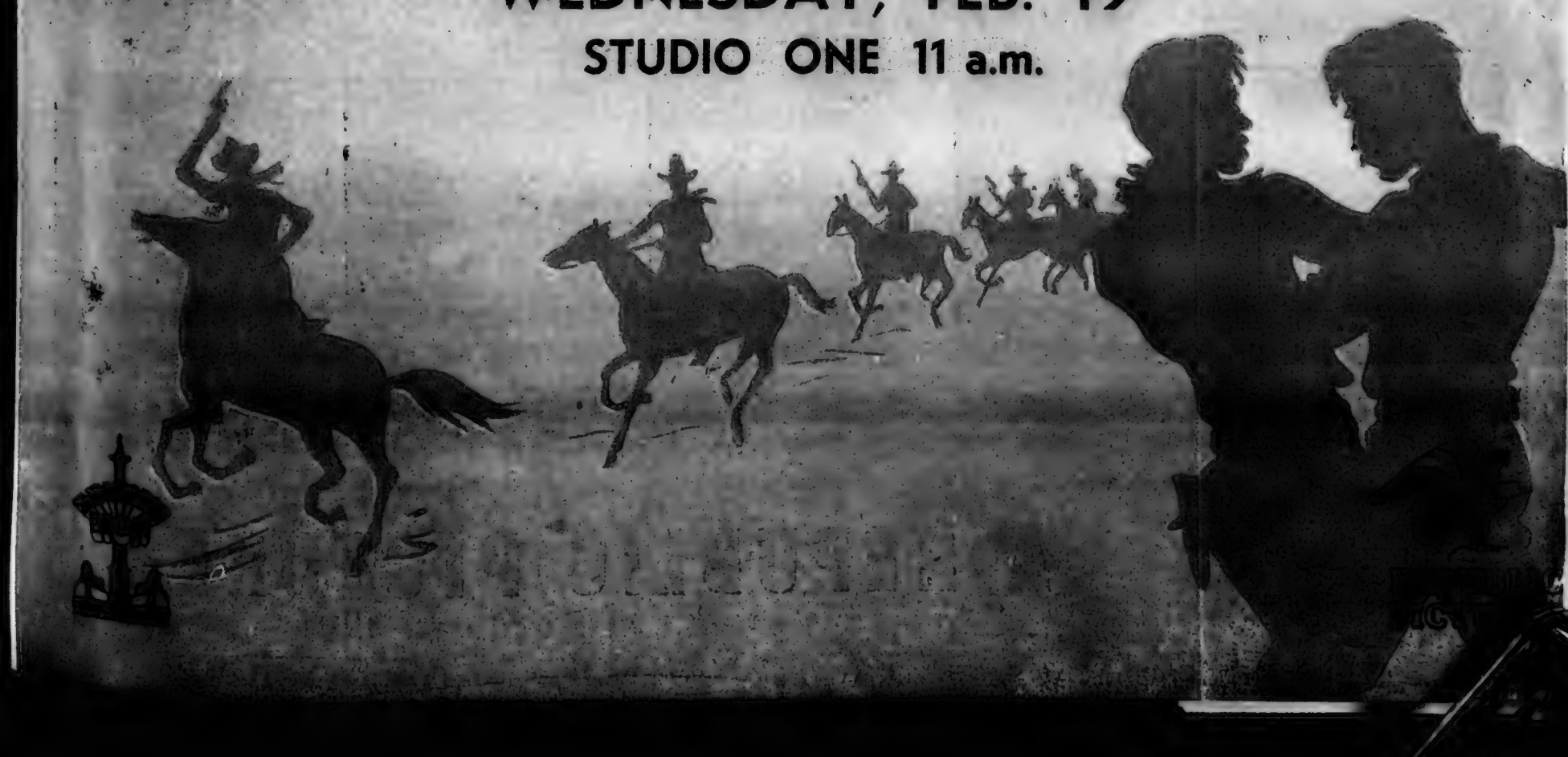
in

UNDER NEVADA SKIES

LONDON TRADE SHOW

WEDNESDAY, FEB. 19

STUDIO ONE 11 a.m.



BRITISH LION *Presents*

JOHN WAYNE · GAIL RUSSELL

Angel and the BAD MA

with

HARRY CAREY · BRUCE CABOT · IRENE RICH · LE

STEPHEN GRANT · TOM POWERS · PAUL HURST

Written and Directed by **JAMES EDWARD GRANT** · A **JOHN WAYN**

JOHN WAYNE — *as the man with the gun — watching and waiting — pledged to kill*

GAIL RUSSELL — *as the Quaker girl who teaches a renegade a new kind of courage*

HARRY CAREY — *as the sympathetic Marshal*

BRUCE CABOT — *as the ruthless gambler-killer*

IRENE RICH — *as the placid Quaker mother*

REPUBLIC PICTURES

A REPUBLIC PICTURE

LONDON

TRADE SHOW

FEB. 18

STUDIO ONE

11 a.m.

LONDON FILMS RE-PRESENT

Leslie Howard Merle

BRITISH LION

LONDON
TRADE SHOW
FEB. 20
STUDIO ONE
11 a.m.

By Public Demand...
The French Revolution Epic that is always popular at the Box-Office!

The

SCARLET PIMPERNEL

BY BARONESS ORCZY

RAYMOND MASSEY · NIGEL BRUCE

JOAN GARDNER · ANTHONY BUSHELL · MARIE TERRY-LEWIS

Produced by

ALEXANDER KORDA

Re-Released by

Transport W… Meet Exhi…

KINEMA employe… operating throu… ion of the Irish T… General Workers' … pressing for wage i… eneral improvement… onditions. The fina… xhibitors was due to… o the union at a… ng yesterday (Wedn… ry 12).

At an earlier meet… entatives of the u… Theatre and Cinema… nder Donal O'Sulliv… f the recently establ… Court, the union stat… ooking for the con… he war-time cost-of… nto the pre-war wage… ion, sought appr… 5 per cent. increas… age increases amou… 6 per cent. over pre… The T. and C.A. r… ffered in some case… 9s. increase, but wo… ll the demands for v… f employment of kin… he union branch co… ot in favour of reco… heir members the n… s it stood.

If the meeting fai… satisfactory solutio… ill go before the I… hose decisions, … egally binding, are … epted in Eire as mo… The increased ex… ublin exhibitors … ncur as a result … greement will be… xhibitors feel that … ng regulations are … ble in view of the … nvolved, but feel tha… e some justification … uture for seeking a… dmission prices, wh… re pegged by ar… owers Order enforc… ar.

K.R.S. Nego…

An agreement … .R.S. and the kine… he Irish Transport … Workers' Union, w… ave come into force … go, is due to come … ion during the comi… r. O'Brien, of t… nion of Irish Mar… hich Dublin K.R.… ives belong, will ope… ith the union on… atters.

Metropole, D… Be Moder…

Dates and venue… ublin first-runs ha… witched around in … he closing of the … f Rank's five first-r… ire.

Providing necessar… btained, the kinem… he end of April for … or renovations and… nd certain structur…

BIG NEW WAGE DEMANDS IN EIRE

Transport Workers Meet Exhibitors

KINEMA employees in Eire, operating through their section of the Irish Transport and General Workers' Union, are pressing for wage increases and general improvements in working conditions. The final offer of the exhibitors was due to be presented to the union at a joint meeting yesterday (Wednesday, February 12).

At an earlier meeting of representatives of the union and the Theatre and Cinema Association under Donal O'Sullivan, an official of the recently established Labour Court, the union stated that it was looking for the consolidation of the war-time cost-of-living bonus into the pre-war wage and, in addition, sought approximately a 25 per cent. increase. The total wage increases amounted to about 36 per cent. over pre-war wages.

The T. and C.A. representatives offered in some cases as much as 9s. increase, but would not meet all the demands for various grades of employment of kinema workers. The union branch committees were not in favour of recommending to their members the new agreement as it stood.

If the meeting fails to produce a satisfactory solution the matter will go before the Labour Court, whose decisions, though not legally binding, are generally accepted in Eire as morally binding.

The increased expenses which Dublin exhibitors will probably incur as a result of the new agreement will be substantial. Exhibitors feel that current staffing regulations are not unreasonable in view of the safety factor involved, but feel that there might be some justification in the near future for seeking an increase in admission prices, which at present are pegged by an Emergency Powers Order enforced during the war.

K.R.S. Negotiations

An agreement between the K.R.S. and the kinema branch of the Irish Transport and General Workers' Union, which was to have come into force some months ago, is due to come up for discussion during the coming week, when Mr. O'Brien, of the Federated Union of Irish Manufacturers, to which Dublin K.R.S. representatives belong, will open negotiations with the union on outstanding matters.

Metropole, Dublin, to Be Modernised

Dates and venues for certain Dublin first-runs have had to be switched around in anticipation of the closing of the Metropole, one of Rank's five first-run houses in Eire.

Providing necessary permits are obtained, the kinema will close at the end of April for several months for renovations and redecoration and certain structural alterations.

Gene Autry appears with Lynne Roberts in his first picture in four years, Republic's SIOUX CITY SUE which British Lion is Trade showing on Feb. 21 at Studio One at 11 a.m.

NORTHERN C.E.A. "QUIZ"

Forfeits Go to Trade Benevolent Fund

MEMBERS of the executive were put through a quiz at the annual luncheon given by the chairman and vice-chairman of the Northern branch of the Cinematograph Exhibitors' Association, at the County Hotel, Newcastle, on February 7.

"Instead of inviting you chaps to say what you think," said the chairman (the Hon. William Westwood), "or to tell us what we know, I have prepared a little quiz. There will be no speeches on Trade politics. A question will be addressed to each of you in turn—or, where necessary to make sure, two questions. Those who fail to answer promptly and correctly will forfeit half-a-crown for the Benevolent Fund."

They were all fair questions; but only Fred Morrison, J. Coverdale Bell and Carter Crowe cleared the first hurdle. Jack Bell was the only one to get over the second hurdle, and the fund benefited to the extent of £3.

The chairman relented sufficiently to permit the visitors—the Town Clerk, Mr. Thompson; local solicitor Tom Fenwick—KINE.'s old correspondent in Newcastle and always invited to this luncheon—to say their pieces.

Tom Massicks, invited to speak as a new delegate, was content to say merely: "New delegates should listen, not talk."

Fred Jordan, in deference to the fact "that he has to pay half the cost of this 'do,'" was permitted to speak.

Lancing Social

Fred Bull, assisted by his chief operator and principal usherette, organised a dance and social for members of the staff of the Odeon, Lancing.

The guests included neighbouring managers and their ladies. Proceeds of £3 2s. 6d. went to the C.T.B.F.

B.F.P.A. and Unions Fix Training Scheme in Record Time

FIRE INSURANCE DOWN 20 PER CENT.

NEGOTIATIONS between the British Film Producers' Association and the three trade unions for an all-Industry apprenticeship scheme have gone so well that at last week's Press conference the director-general, Sir Henry French, was able to report that the agreement is almost in its final form. It will be circulated to the union executives for their approval shortly.

A sub-committee has been set up with Sir Henry as chairman to discuss the financial implications of the scheme, which will be considerable.

Meanwhile, the B.F.P.A. has taken the initiative in the discussion of studio working hours. A certain decision was made at the last meeting and a proposal has been placed before the unions for their comments.

O'Brien's Apology

The matter of the mysterious document which has circulated in the studios as a B.F.P.A. memo on the 1946 Brighton union conferences has been cleared up. It was issued by N.A.T.K.E.

Tom O'Brien, the general secretary of the union, has agreed to print the terms of a B.F.P.A. letter on this subject in the next issues of the N.A.T.K.E. magazine.

Leslie Baker Retires

The Executive Council received, with regret, Leslie F. Baker's resignation from the chairmanship of the Personnel Committee, to which post he was appointed at the annual general meeting in June last. The resignation was due to the many calls which were being made upon his time over the last ten months, and the heavy volume of work which had devolved upon him as chairman. The council appointed the director-general as chairman of this committee, and Tom White was appointed to fill the vacancy caused by Baker's resignation.

Sir Henry pointed out that a new system of dealing with personnel matters is being tried out by the Association so as to relieve members of some of the time which they have had to devote to these matters.

Sir Henry dealt with personnel matters at last week's meeting. H. Francis being absent with a seasonable attack of 'flu.

Insurance Drop

Film studios are less of a risk than they were before the war, according to insurance companies. B.F.P.A. members heard at the last meeting that studio fire risk insurance has been reduced by as much as 20 per cent.

Here are some other points from last week's meeting:

Members decided to support the K.R.S. reply of "no" to the Christian Film Council's request for tickets for members of its reviewing board to see Trade shows.

The secretary reported further developments as a result of the Association's approach to the Treasury in connection with expenditure involved in placing films in Japan. It was agreed that members of the Association should be asked to submit films, and that, through the machinery of the British Commonwealth Film Corporation, the necessary steps should be taken to submit films which are accepted for distribution in Japan.

The British Film Institute's invitation to the Association to nominate a representative to serve on the committee of the National Film Library was noted, and E. W. Wingrove was appointed for this purpose.

The director-general reported an approach from the Ministry of Education in regard to the creation of a limited number of Fellowships in this country for film technicians from abroad under the auspices of UNESCO. Agreement, in principle, was given to the proposals.

It was also agreed to support suggestions which had been received from Switzerland for the holding of a festival of British films at Lausanne in the spring. A number of outstanding British films would be supplied. It was decided to remit a suggestion for a festival of British films in Liverpool to the K.R.S. for attention.

The secretary reported further developments in connection with the "Czech" week, and the executive council agreed to support this function financially and by entertaining the Czech visitors.

MAGISTRATES FAVOUR ADVANCE BOOKING

St. Helens Request to Trade

RECONSIDERATION by kinema proprietors of the possibility of instituting advance bookings and that they should utilise foyers and waiting rooms to accommodate patrons who now had to stand in queues for admission, was suggested at the St. Helens licensing sessions last week.

In his annual report, the Deputy Chief Constable (J. Ball) stated: "The control of the premises by those holding the licences is very satisfactory, but I am of opinion that a little more consideration for the public by owners would be appreciated."

The chairman of the Licensing Justices said: "The magistrates want to appeal to the kinema Trade to consider the question of booking seats again, so that where they have room, as many of the kinemas have, instead of there being queues, seats may be booked and people can wait in the foyers and waiting rooms."

"Too Horrific"

West Hartlepool Watch Committee has refused permission for the exhibition of "Jungle Captive" and "The Mummy's Ghost," both G.F.D. films, on the ground that it considered them "too horrific."

Robert Beatty and Kathleen Ryan—Irish discovery—in Two Cities' ODD MAN OUT which G.F.D. is screening to the provincial Trade next week

ON THE SUNDAY OPENING FRONTS

Sheffield Exhibitors Win Resounding Victory

LABOUR PROMISES SUPPORT AT NEWCASTLE

BARRY.—The opposition has won the first round in the attempt to establish Sunday kinemas in Barry. At a public meeting on Friday a majority of nearly two to one voted against the measure. A poll will be held.

CHINGFORD.—Chingford goes to the polls on Friday, February 14.

CHIPPING NORTON.—An electors' poll at Chipping Norton on January 28 resulted in a two to one majority for Sunday opening.

HALIFAX.—A majority of 1,477 won the day for Sunday kinemas in Halifax at last week's poll.

HASTINGS.—Church opponents are to demand a poll following the town's meeting decision on Monday in favour of S.O.

MANSFIELD.—The result of the voting in the recent poll to decide S.O. was: In favour, 6,013; against, 1,682. Majority in favour, 4,331.

NEWCASTLE.—The Newcastle Trades and Labour Council has intimated that it will support Sunday opening of kinemas if the employees are given a five-day week.

NEWPORT I.O.W.—After a stormy two-hour debate, Newport, Isle of Wight, townspeople on February 8 decided in favour of the continuous Sunday kinemas.

NEWPORT.—In anticipation of strong opposition to Sunday opening a special meeting of the Newport (Mon.) Sunday Opening Association was called to consider the campaign. The officers of the Association are: Coun. A. Pursey (chairman of the Watch Committee); Capt. Frost, Odeon (campaign officer); S. B. Bowen, G.B. (chairman); C. Dawson, Odeon (secretary and treasurer); H. S. Smith, G.B. (publicity organiser); B. Purcell, Odeon (transport officer); B. W. Garrett, Odeon (Western area controller); W. Key, A.B.C. (supervisor); W. Sherwood, G.B. (supervisor).

SHEFFIELD.—Sheffield is to have Sunday kinemas. A majority of 12,013 votes decided in favour at the poll on Friday. Figures were, for, 27,199; against, 15,816. The poll brought to a head spirited campaigns operated by both sides. Reginald T. Read and Frank Bradley, both of G.-B., conducted the Trade's case. They had strong support from area marshals David Heughan, W. Cleminson, R. H. Lawrence, A. Bayliss (from Chesterfield), A. Hammond, and R. Walker, the "key" men at the seven wards.

SUNDERLAND.—The poll takes place to-day (Thursday, February 13).

TAUNTON.—Taunton's local government electors at a meeting on February 7 decided, by 72 votes to 65 in favour of S.O.

TORQUAY.—Sunday kinemas will come to an end at Torquay in April. When exhibitors applied for a renewal of 4 o'clock Sunday opening as at present, the magistrates granted renewal only on condition that shows begin not earlier than 5 p.m. For the owners it was submitted that, rather than open an hour later, they will close down on Sundays when the present licence expires in April.

WOLVERHAMPTON.—The Sunday opening town's meeting at Wolverhampton on February 5 resulted in a small majority in favour of the issue.

Varied Fare in British Lion's First Group for 1947

REISSUE OF "THE SCARLET PIMPERNEL"

MUSICAL Westerns, outdoor drama, a murder mystery, and a reissue of Korda's historical romance, "The Scarlet Pimpernel," make up the varied fare offered in British Lion's first Trade show group for the 1947 season, which has been tentatively fixed to start on February 17.

There are five new Republic productions, in which John Wayne, Gail Russell, Roy Rogers, and Gene Autry are the star names.

Action Drama

John Wayne's first subject as a producer, "Angel and the Bad Man," is a drama of the West's lawless early days. Wayne also portrays the bad man. Gail Russell plays opposite him, while Harry Carey, Bruce Cabot, Irene Rich, Lee Dixon, Steven Grant, Tom Powers, and Paul Hurst have important rôles.

Korda Reissue

Alexander Korda's production of Baroness Orczy's popular classic, "The Scarlet Pimpernel," stars Leslie Howard and Merle Oberon, with Raymond Massey, Nigel Bruce and Joan Gardner in important rôles.

Gene Autry Returns

Gene Autry returns to the screen in his first new picture for more than four years, "Sioux City Sue."

Produced by Armand Schaefer and directed by Frank McDonald, it is described as a round-up of action, romance, music and comedy, all in traditional Western style. Lynne Roberts, Sterling Holloway, Richard Lane, Ralph Sanford, and The Cass County Boys support Autry, who is, of course, partnered by "Champion."

Among the song numbers recorded by Autry and the Cass County Boys are "Sioux City Sue," "Someday You'll Want Me To Want You," "Yours," and four others.

Roy Rogers' Latest

Roy Rogers appears in "Under Nevada Skies," another musical Western.

The story opens with George "Gabby" Hayes—as a local sheriff—investigating a mysterious murder, and Roy Rogers, vacationing between rodeo turns, and Dale Evans, portraying a singer in the local hotel, lend a hand to solve the mystery.

Five new songs are featured.

Psychological Thriller

A murder mystery, "The Invisible Informer," has Louisiana swampland for its setting.

When a priceless emerald is stolen and the owners attempt to claim the insurance, a detective agency sends its top operators to Louisiana to investigate. After an operator meets a violent death, a crack man-and-girl team—portrayed by William Henry and Linda Stirling—become interested in the case and pursue their quest to a successful conclusion. Adele Mara heads the featured cast, which also includes Gerald Mohr, Peggy Stewart and Tom London.

Comedy with Romance

"The Pilgrim Lady" is described as a gay comedy-romance. With Lynne Roberts and Warren Douglas in the leading rôles, the story concerns a college girl who is mistakenly believed to be the authoress of a highly sensational novel—actually written by the girl's aunt. The complications of the "glamour" build-up given the girl by the publishers provide the comedy.

WHERE AND WHEN TO SEE THEM

If Trade show facilities are not restricted owing to the fuel crisis, the groups will be shown as follows:

February 17, **The Invisible Informer**, Studio One, 11 a.m.
February 18, **Angel and the Bad Man**, Studio One, 11 a.m.
February 19, **Under Nevada Skies**, Studio One, 11 a.m.
February 20, **The Scarlet Pimpernel**, Studio One, 11 a.m.
February 21, **Sioux City Sue**, Studio One, 11 a.m.
February 24, **The Pilgrim Lady**, Studio One, 11 a.m.

Critic Would Like to Be a Manager

"I confess I would like to be a kinema manager," exclaimed J. Alldridge (John Stratton), B.B.C. North Regional film critic, in an address which he gave at the luncheon meeting of Cinematurians, Manchester, on February 5.

"If I were," he said, "I would issue a questionnaire to my patrons, asking many things about films, and I should be enormously interested in the answers I received. I am sure that that would be a good way of increasing public patronage."

In the course of his talk Mr. Alldridge said musical and Technicolor films left him cold, but he would never be severe on a picture on that account. He always set out to say whether the picture was good on the technical and entertainment side and likely—or otherwise—in his view to please the public generally. The critic had to keep his feet on the ground and never allow himself to be influenced by the publicity agent.

G.F.D.'s New Bristol Address

The Bristol branch office of G.F.D. has moved from the Royal Hotel to new premises at 46, Broadmead, Bristol. The new telephone number is Bristol 26331 (3 lines).

KINE SERVICE SECTION

TECHNICAL • MANAGEMENT • SHOWMANSHIP

MUSIC • PEOPLE • TRADE SHOWS

"... 'allo whats goin' on around ere!"

Nothing unlawful we can assure you constable, we're doing quite a bit of overtime just now putting in these Walturdaw "Fives" all over the place.

Looks a nice piece of apparatus though . . .

Ah! thank you constable, this time you are not mistaken. It's a nice piece of apparatus—the best there is in fact.

Clifton

H—39-42

You give your audiences top-level interest and entertainment when you use advertising films and slides distributed by Langfords

★

"First-class"... "the best advertising film I have seen"... say Advertiser's Weekly cinema reviewers.

Screen advertising must please your audiences. Of course it must put its message across clearly and effectively—but it's just as important that it also entertains.
Read these reviews which have appeared in Advertiser's Weekly. And remember as you read—every one of these brilliant advertising films was distributed by Langfords.

"*Under the Bridge*" (*Ovaltine*)

A very commendable effort. The narration flows smoothly from start until perfectly logical finish when a normal every day family sit down for their nightcap of Ovaltine. Excellent photography with a marvellous panorama of the new Waterloo Bridge with the City beyond. First-class.

"*Looking the Part*" (*Drene Shampoo*)

We are introduced to the Gainsborough Film star, Anne Crawford, whilst she is at work on her success, Caravan. This being a costume picture, there is ample opportunity for comparison between present-day hair-styles and those of a century ago. In Miss Crawford's dressing-room she illustrates, with the aid of her album, how each of her many film roles has necessitated a different hair-do . . . its technical qualities are on the level that one expects.

"*Players of Merit*" *Cricket* (*Players Cigarettes*)

Raymond Glendenning interviews Len Hutton of Yorkshire and England. Len is seen making his record-breaking test match innings and also demonstrates some of his favourite and famous shots. The film has definite news value and the product is never mentioned, the sole reference being a final close-up of Glendenning offering the familiar packet to Len.

★ ★ ★

As you see, the films are of the very highest quality; nowaday audiences find great interest and enjoyment in a good advertising film.

You can depend on advertising films distributed by Langfords, produced in up-to-date studios, with a first-rate company of technicians and script-writers, to give audiences maximum entertainment value. It is all the LANGFORD WAY—

Remember

1. *Langfords have been buying screen space since 1912.*
2. *Langfords pay the maximum rentals for the shortest playing times.*
3. *Langfords are interested in screen rights for both slides and films.*
4. *Langfords are the biggest buyers of screen space in this country.*

LANGFORD & COMPANY LTD

124-128 FINCHLEY ROAD, N.W.3. *Telephone: Hampstead 4424*

MANAGEMENT

Encouragement Not Whips Request to Those in Authority

RECENTLY, a very high executive of the Industry said to me: "No matter what policy we decide on, its ultimate success entirely depends on the enthusiastic support of our managers." How right he is, and how nice it is to find one at least among our administrative heads who puts his managers in their rightful position! Probably many others are of the same mind as he. The only thing is that they haven't told me.

I do propose, however, with all due deference, to suggest what WE want from the "VERY MUCH HIGHER UPS"; and I flatter myself that, in this instance, I am voicing the opinions of the vast majority of the managers in this country.

We don't ask for much, but certain things we must have, if our wholehearted support is anticipated. Not the least of these requirements is compassion when things come unstuck. So often I have heard managers say that when they have an idea and put it into operation, nothing happens if it goes right, but if something, some little thing, goes wrong, then descends on their heads the wrath of those motal gods—their superiors.

Usually, the inference is that things would have been different if the bosses had been consulted beforehand. Do these fellows never realise how very unapproachable they are? They are tied up with big business and policy, and the manager hesitates to crash in with his little local scheme. After two or three rebuffs, the most robust, the most self-opinionated manager decides that he might as well lay low, drawing his union wages and doing nothing that might entitle him to chastisement from his superiors.

When that happens he decides that the hoary managers' adage, that "he's a kick in the pants to nothing" if he tries something unusual, is in fact correct. Then something has been lost that you will have great difficulty in regaining.

Get this right. What we managers want is enthusiasm from you, our chiefs, and the knowledge that you are behind us whether we succeed or fail. We want encouragement, not whips. It is advice we appreciate far more than criticism.

As things are at present, there is a tendency among managers to believe that, so long as they don't try anything revolutionary they are all right. Few, if any, of us are disposed to fiddle with the tickets, embezzle the petty cash, or outrage the usherettes, the three major crimes in management, and the only recognised roads out of the business.

Please, even when we slip up, provided that you are sure that we really tried, don't debunk us. Remember, we profess to be showmen, so try wishing us better luck next time.

The alternative is to produce a species of manager who will fill in your forms accurately, report trouble promptly to the appropriate quarter—and do nothing else—thereby ensuring security of tenure, but inevitably, the ultimate decline of your business

Safety first practised outside, but what about inside?

Children's Clubs and Safety

ALL sorts of bodies are now taking more than a passing interest in children's clubs. In the old days we called them children's matinées, and they went through as ordinary performances.

When the brain-wave—claimed by so many—came to call them clubs, all sorts of organised interference was generated. Some is quite good, and even necessary. We could well do without some of the other.

I notice that one council at least proposes to impose restrictions on stage activities, and, frankly, I'm not surprised. Robust physical competitions on a stage are fraught with danger, particularly when children are participating. I know of one club where sack races on the stage were organised. If that isn't asking for trouble, I don't know what is.

We just need one accident, one slip up, and our children's clubs really will be in the rough, which would be a great pity. Excited children take a lot of handling, and the excitement tends to become hysteria under certain conditions, so there is no good reason why we should take any chances.

It is admitted that clubs are good for our business, particularly taking a long view. But the club spirit can be maintained without our taking any chances.

Promotion from Uniformed Staff

THE serial controversy about promotion to management, from the uniformed staff, continues with unabated vigour. I see no reason why a good doorman, with average intelligence, shouldn't make a good manager. It is not perhaps advisable to make a promotion to management in the same theatre, but the attendant who shows initiative and aptitude is quite a good potential for control.

As I speak about initiative, I wonder how many members of uniformed staff buy and read a Trade paper. I remember, many years ago, a very wise and wealthy industrialist saying that the first question he asked an applicant for a position was whether he read the trade Press. His theory, rightly or wrongly was that if a chap wasn't astute enough to learn about the business he wished to enter through the obvious medium, then his application wasn't worth considering.

by THE MANAGER

WHAT we managers want is enthusiasm from you as our chiefs and the knowledge that you are behind us whether we succeed or fail. We want encouragement, not whips. It's advice we appreciate far more than criticism. In this way you will be rewarded with the efficient manager with a live and progressive interest in his job.

The cynic might say that some managers wouldn't make good doormen, and he wouldn't be very far wrong. It's rather amusing to see how very much on their dignity some managers are. Personally, I don't think there is any loss of dignity in "barking" on the front, or in carrying a parcel up to the office yourself instead of taking a man off the vacuum to do it for you.

It quite often happens that, during normal business hours, the manager can more easily be spared than any other member of the staff, and that is not a confession of weakness; rather it is a symbol of strength and good organisation.

A Hot Tip—Train the Boilerman

CONCERNING my recent remarks about the fuel cut, the manager of the Rink, Finsbury Park, G. J. Glasgow, asks: "Why not a course for boilermen?" This suggestion merits consideration. The average so-called boilerman is, more often than not, merely a stoker, formerly a doorman or attendant, who got the job because of the higher wages attached to it.

During the summer months these men are marking time doing odd jobs. A simple course of heating, ventilating and maintenance of plant could not fail to produce handsome dividends next winter. We have no reason to presume that conditions will be better then than they are to-day. More than any other factor, except pictures, warmth has a direct and definite effect on our business.

Let's Stop Sharing Newsreels

THE one war-time measure that managers want revoked more than anything else is the sharing of newsreels. More bad blood has been shed between brother managers through this than for any other known reason.

Opposition managers who previously lived in friendly rivalry frequently fall out about the news crossovers. A let-down can happen for so many reasons, and not always because of the manager's fault. Every manager who reads this can remember more than one acrimonious conversation for this reason.

Because a show stops, awaiting a newsreel, doesn't put one in the best frame of mind for a discussion or a request. We hoped some little time ago that the position was going to be revised, but so far, no luck.

Projection Room Efficiency

The new B.T.H. sound and projection equipment has all the components required for safe and efficient projection grouped into a Single Unit Projection Assembly. Two S/U/P/A stands — no extraneous apparatus or wiring — and the projection room is complete.

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TECHNICAL

Observation Window

Projection Quality is Kinema Patronage Builder

RECORDING PRE-VIEW AUDIENCE REACTION

SIGNS are not lacking over the past few weeks that the peak at the box-office which has kept high so long is on the downward trend. This is not due to the recent bad weather, although it has caused a steep downward dive. Various unemployments have, perhaps, accentuated it, but increasing competition is also responsible.

Football (and the filling in of football forms), boxing, amusement arcades, dancing, each have an increasing number of devotees, and it is not surprising that the effects of these various forms of competition should make themselves felt. How to arrest or slow down the decline in attendance is the problem of every kinema management —and of every responsible employee.

WHILE managements have to make additional efforts to produce more attractive advertising and devise more effective exploitation, those responsible for high-class programme presentation — the projection staff—ought equally to key up their efforts so that both sound and picture are presented to audiences at the highest level of quality.

If the sound is indistinct, or the picture blurred these are factors which, added to others, may result in disgruntled patrons and lessened attendances. If the figures of the past few weeks do represent a straying away from the kinema, it is up to every member of the staff to put in that little extra effort which will help to maintain box-office receipts.

ANY trade union leader must at times become depressed as he realises the large amount of "dead wood" there is in membership. The current *Projectionist* gives expression to this despondency in an article which calls such members "non-productive, non-ornamental and non-attractive." The description is intended, I gather, to stir the indignation of the projectionists who, while members of the N.A.T.K.E., take very little interest in its workings. "I have almost given up hope of ever finding a redeeming feature among a certain sect of so-called professional projectionists," says the article.

NOTWITHSTANDING this plain speaking. I can imagine Tom O'Brien becoming progressively purpler should he hear of a member of the N.A.T.K.E. being told by his employer that he was non-productive, non-ornamental and non-attractive. When you are negotiating for better terms, those whom you represent are paragons of industriousness. Lethargy in attending to union business is more frequently exhibited by those who are neglectful of their professional duties.

WHEN Jack Prendergast gets properly going he is a picturesque speaker. Addressing the Cinematurians, he said many of the members had seen the pictures grow from Hale's Tours, co-op. halls, market squares, church halls or any kind of hall to the Great Cathedral of Motion Pictures, as the modern super-kinema had been described.

Perhaps the sanctity which came from Wardour Street these days would lead to their having kinemas with steeples and peals of bells ringing out, "Ding dong, ding dong; give us King Kong." Supervisors would be bishops, and the business would pass out of the hands of pioneers into the hands of larger and larger financiers.

IT is a welcome sign of the times to find business houses gradually returning to pre-war social activities in efforts of the get-together type. These do so much to foster goodwill and comradeship in everyday contacts and business relations.

G.B.-Kalee employees held their first post-war private party on the night of February 4 at the Gaumont-British Sports Club, Norbury, where an excellent and successful gathering resulted.

The necessary ingredients for a happy evening were there in plenty: good company, appetising refreshment, comfortable dancing (with worth-while prizes won by the Misses Porth, Micklefield, Hayes and Messrs. Womald, Litchfield and Chambers) and musical games, all ably M.C.'d by Mr. Holt, Secretary of the G.-B. S. Club.

EMPLOYEES from the company's offices at Wardour Street, Mortimer Street, and Kennington were conveyed to and from by chartered coaches; an item of organisation much appreciated in such "fireside" weather.

Arrangements for the party were in the hands of Messrs. E. L. Levy, Litchfield, Warwick, Cramer and the Misses Davis and Hutchinson, and they are to be congratulated in providing such grand entertainment which can lure people from their homes on these arctic nights

A SCIENTIFIC approach to the problem of ascertaining the likes and dislikes of an audience has been evolved by M-G-M, and is described in the American publication, *Showmen's Trade Review*. Known as the "Circlin Reactograph," the idea of it is to enable a preview audience to register its reactions to a film.

Each patron is provided with two buttons, one green and one red; when the patron sees something in the film that he likes, he presses the green button; when he sees something he dislikes, he presses the red button (how he is supposed to distinguish between the two buttons in the dark of the auditorium is not mentioned!).

A RECORDING device checks these individual reactions off against the scene of the picture passing through the projector gate at the time. A totalising system makes the sum total of the reactions available immediately following the test. The record may then be followed up with personal interviews with individuals. M-G-M plans to use the device on sneak previews, and the like, to get audience reaction on pictures still to be edited or changed.

J. BENSON.

POOL CARBONS

RCA SOUND SYSTEM

THIS WILL HELP TO KEEP THE TEMPERATURE UP

Points for the Boilerman

APROPOS of the present fuel shortage and the difficulties arising therefrom which have resulted in lower kinema temperatures, some of the points made in a service article in the *Better Theatres* section of the U.S. *Motion Picture Herald* have value for kinemas in this country.

Grates should be shaken as gently as possible, or until a faint red glow is noticed in the ashpit.

When putting in coal make sure that a deep layer covers the firebox.

The ashbed should be loose and about two or three inches deep, as warping of the grates can result from fire being close to them.

When very small coal is used, or soft coal or coke, apply the poker very gently and carefully in loosening up the clinkers, as the grates can be broken or bent by rough handling. The inside of the firebox can also be damaged by digging in the poker roughly. Remember, badly warped or broken grates will waste a lot of fuel.

Check dampers should be opened and the ashpit damper closed in accordance with the heat requirements and outside weather conditions.

The turn-damper, if hand controlled, should normally be about two-thirds closed, but in very cold weather about three-fourths or more. The check damper should be opened only when less heat is needed. The ashpit and check dampers should be operating so that when one is open the other is closed. When more or less heat is required, both dampers should be adjusted in relation to each other.

The fire-door damper should be left open only for a few minutes after new coal is fired in the boiler.

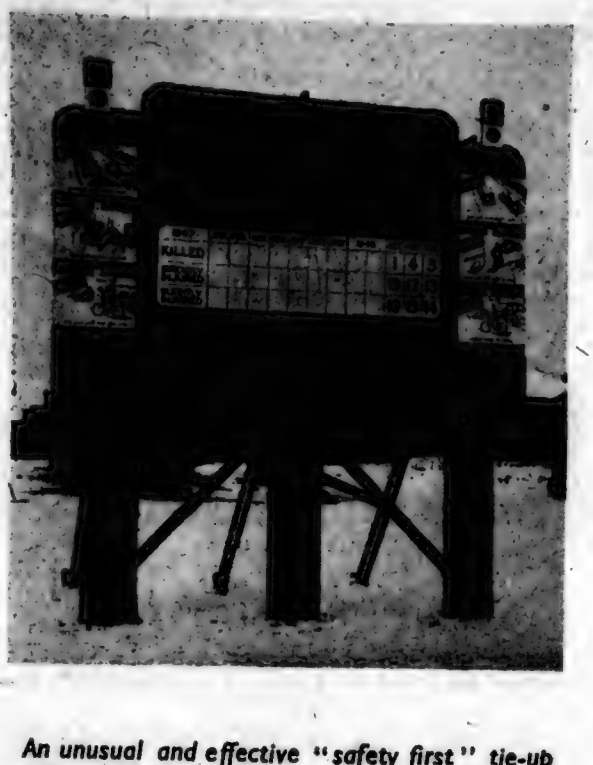
For night banking in cold weather, shake the grates lightly and put in a deep bed of coal with the check damper almost in a closed position. Make sure that the full bed slopes upwards to the rear of the firebox and that the coal line starts from the bottom of the firebox.

RCA DEMONSTRATION IN YORK

On Sunday, February 2, a party of about 80 projectionists, together with a number of exhibitors, engineers and managers from the West Rding of Yorkshire, visited the Rialto, York, at the invitation of Jack Prendergast to inspect the RCA sound reproducer equipment and Ross projectors installed by RCA.

A thorough examination of the equipment was carried out and a keen appreciation of all the requirements of modern sound and projection equipment was exhibited. The many technical improvements featured in the equipment and the handsome appearance and simple layout were admired by everyone present.

SHOWMANSHIP



An unusual and effective "safety first" tie-up arranged by L. A. Denyer of the Towers, Hornchurch, to exploit G.F.D.'s GREAT EXPECTATIONS. Below: A neat application of an old device by Preston Swan, of the Elephant, Shawlands, Glasgow, putting over Paramount's BLUE SKIES and other February attractions

WHAT I want to discuss this week is of first interest to managers of small, or awkwardly shaped, kinemas, who find difficulty in creating displays of any size through lack of space, or the fact that architectural features break up the space so that large-scale effects are impossible in vestibule or circle crush hall.

But it should be equally worth the while of the showman with the larger and more spacious house to consider my suggestions, for variety of display is an excellent thing for retaining patrons' interest throughout a long period.

The subject in my mind is the miniature display. Oddly enough, this is something that one or two Irish showmen have exploited extremely cleverly. I remember some months ago printing a picture of a really beautiful miniature set for "The Bells of St. Mary's," using twigs most realistically for trees and delightfully modelled plastic figures for the characters.

Possibly the use of this technique is not widespread in Ireland. Probably I have been fortunate in seeing the best of the few. In this country miniature work is comparatively rare, and I am afraid sometimes clumsily executed when attempted.

But, especially for the small house, it is an almost ideal way of exploiting a film. Even the smallest hall has an odd corner where a miniature display can be accommodated, even if there is only room to place a narrow table to accommodate the model or set-piece.

Alec Reid, of the Plaza, Southfields, who has done some excellent work of this kind, had first to create a place to put his neat little displays. In fact, he created two places. One is a small shop window adjoining the theatre, which he acquired by negotiation. The other is made by removing a door in the lobby and substituting another door with a proscenium opening cut in it at a comfortable eye level, with a support fixed behind it, when necessary, to hold the model or display.

What one manager can do, so can another. Ingenuity will provide the accommodation if the architect hasn't. I know one kinema where, at the head of a flight of stairs is a miniature aquarium of tropical fish let flush into the wall facing the patron as he climbs the stairs. I doubt if the "regular" ever gives this little under-seascape a second look, but if the same space housed a miniature display every other week, it would be doing yeoman duty. If I were the manager of that house I'd accommodate the fish elsewhere, and make some constructive use of those little alcoves.

★

HOW can such places best be used? I favour the miniature set, built up of models against an appropriate scenic background, either reproducing a scene from the film or expressing generally the spirit of the picture. Most people are fascinated by models of this kind, partly because they are "different," and partly because of the psychological twist that most of us possess which makes us take an especial fancy to little things.

K. Frost, while he was assistant at the Regal, Purley, did a very fine job on these lines for "Holiday in Mexico," using odds and ends of wood and cardboard for his backgrounds and buildings, and coloured plasticine for his figures. He has the advantage of skill at this sort of thing, but if you, the showman, haven't artistic fingers, it is easy enough to find someone who has.

In this respect, I'll make one suggestion. Find yourself a site for the placing of a miniature display in your theatre, and then get in touch with the local Art School. Offer a prize for the best model, designed to fit your display space, exploiting a forthcoming film. Choose a suitable picture, and give the contestants plenty of time.

Limit the number of entries to seven, or six if you do not open on Sundays. Have the entries judged in some way that will get you space in the local newspapers, and then display each entry, one each night, during the week preceding play-week. During play-week let the winning entry remain on view all the time.

Limiting the entries doesn't matter, because you can repeat the dodge with a different set of competitors the next time you have an appropriate picture. If you like, let the principal of the school choose the contenders. Give the stunt a little publicity, and I believe you will have a first-rate piece of exploitation.

These miniature displays need not always be model work. Try sometimes small-scale two-and-three plane displays like miniatures of the normal large vestibule displays. Always remember that lighting can play a major part in the effectiveness of such a display. And if you can get some form of motion into them, so much the better.

Give this subject a second thought. There are all sorts of angles to it that I haven't the space to explore.

Made in the House

Here is an attractive and apposite display for Warner's THE JOLSON STORY, seen in the foyer of the Ambassador, Slough. The idea was supplied by manager Nigel F. Lockyer and the job was executed by assistant R. Hobdell, entirely from old wood, cardboard, paint and glitter powder. A fine example of successful making-do

Corporation Aid

L. W. PINNEY, of A.B.C.'s Colchester Playhouse, arranged a comprehensive piece of exploitation for "Night and Day," opening with a dance and cabaret at the Red Lion Hotel, one of the principal dance venues in the town. The cabaret was presented by 40 of the pupils of Elsie Hatfield's London School of Dancing.

A competition for the best rendering of one of Cole Porter's numbers in the film was arranged, and the stage was attractively set out with a "Night and Day" background. Pinney presented prizes.

Three window displays were secured, one at a costumier's shop, where the tie-up played on the angle, "Night and Day" wear.

Pinney also had a neat tie-up with the Colchester Corporation's salvage drive, which happened to coincide with the fortnight's period of publicity. All expenses of advertising were shared, and the Corporation on their part "played ball" by allowing the 12 ft. long streamers on all their transport to have the words: "Save Salvage Night and Day." They also plugged at the "Night and Day" aspect in all their loudspeaker announcements throughout the fortnight.

The lobby display had especial reference to salvage and electricity, and the necessity of saving it "night and day" to keep industry working.

Co-operative

DENNIS BOWDEN, manager of the Regal, Bridlington (A.B.C.), took advantage of a team of local professional dancers to demonstrate the "'Ampstead Way" the week he was screening "London Town."

The week prior to play-date a tie-up was arranged with the local dance hall where a "London Town"

competition was held. The winners had the opportunity of appearing at the Regal, where prizes of complimentary tickets were presented.

The organist, Jack Fretwell, co-operated by putting over a very fine rendering of the "London Fantasia," which, judging by the response of the audience, was well appreciated.

I am pleased to say that Bowden is one of the managers who likes to give credit where credit is due, and he tells me that he received able assistance from his assistant manager, S. Tenser.

Bobbing About

SOMETHING a little out of the ordinary was used by G. Ray to exploit the reissue of "Old Mother Riley, Detective," when it returned to the Regent, Bradford.

Two life-size cut-out heads were obtained of Old Mother Riley, and these were suspended from the ceiling of the entrance hall by means of spring wire, so that they moved up and down.

Two cards were made and suspended below the heads and these bore the words: "I'll be bobbing around next week in 'Old Mother Riley, Detective.' Why don't you bob around and see me?"

The wording linked up with the bobbing action of the heads and also with rôle of "bobby" portrayed by Old Mother Riley in this particular film.

Cup-Tie Corner

J. G. GLASGOW, of the Rink, Finsbury Park, took advantage of the cup tie, Arsenal *v.* Chelsea, replay to put over some smart exploitation.

It was noticed that both the teams playing in the cup-tie had fan names ending in "ERS." During the week the film "The Killers" was showing at the Rink, and advantage was taken to make a word link with the Pensioners, Gunners and the Killers.

A poster site was carefully chosen where every person going to the match had to pass, and a seller of fan rosettes was persuaded to take up his stand by the display.

Most of the passers-by noticed the posters.

Saving and Raves

THE main angle used by Leslie Fletcher, of the Carlton, Nottingham, in his exploitation for "The Green Years" was a National Savings tie-up.

A special display made by M-G-M was obtained and placed in the National Saving Committee's window in the centre of the town. The slogan used was "Save for the Green Years Ahead—and don't forget to see the greatest film of all time, 'The Green Years,' showing at the Carlton, now."

Fletcher also noticed that M-G-M had publicised the screening of this film in the nationals, so Press cuttings, together with ads. from the *Daily Mail*, *Daily Express*, etc., were placed on a poster in the foyer, headed "'The Green Years' Press raves."

Epilogue

SOME weeks ago I recorded in these pages part of the campaign devised by D. J. Goodman to publicise "The Jolson Story" at the Stamford Hill Regent and hinted that he was planning other measures to make this an outstanding effort.

I am now able to report that he arranged a special preview of the film to which some 300 Rabbis and leaders of the large Jewish community in the district, as well as the film critic of the *Jewish Chronicle*, were specially invited. This brought valuable publicity to the theatre and film.

Without Title

AN inexpensive and novel vestibule display was built at the Elephant, Shawlands, Glasgow, by Preston Swan for the screening of "Getting Gertie's Garter."

A model perspect leg—complete with nylon stocking—was borrowed from a local dealer and fitted with a red, gold and silver garter. The leg was illuminated, with the use of an internal time-flash bulb, and set up in a corner of the main vestibule protruding through a black velvet curtain. A card mounted on the curtain, read: "Have you got it? We have it on 13th Jan."

Dickens' Essay

STANLEY HODNETT, of the Gaumont, Middlesbrough, excelled in his effort to attract people to see "Great Expectations."

He got the active co-operation of the local Press and as a result received free of cost about £20 worth of publicity in three newspapers. The method adopted was to offer prizes of free passes to the winners of an essay competition sponsored by "Uncle Mac," who controls a weekly feature of special interest to children.

In co-operation with W. H. Smith, a shop window was arranged to boost books by Charles Dickens, and at the end of three days over five hundred Dickens' books were sold. A feature of the window display was a tie-up with the film linking with a foyer display, done in red, white and blue, boosting British films.

Plugging Dickens

WHEN exploiting "Great Expectations" at the New Cinerama, Glasgow, D. McPhail decided that the best method of putting over the film would be to stress the fact that it was a very fine screen version of the Dickens novel.

All the usual house display matter gave prominence to the author's name, and photographs of the stars, John Mills and Valerie Hobson, were exhibited on stairways and passageways.

McPhail contacted several lending libraries and book shops, and, despite the present shortage of copies of Dickens' novels, arranged with them to present counter displays which drew the public's attention to the showing of the film, and offering to buy second-hand copies of the Dickens works.

Though the "A" certificate prevented a direct approach to schools, the stressing of the Dickens angle proved an attraction both to pupils and also to adults. To emphasise this appeal, McPhail took pains to solicit the attention of those patrons known to have social connections of a wide and varied nature, and assured them that this film was not only a faithful screen version of the novel but also screen entertainment at its best.

The period of the story made this an ideal subject for tie-ups with clothing establishments.

Mirror Tie-up

MANAGERS Sam Newberry and Ernest Goodwin, of the Norwich Odeon and Carlton, respectively, exploited the screening of "The Dark Mirror" by gaining the use of the display window at Messrs. Samuel's Jewellery Store, where, against a background of mirrors arranged to show off a display of precious stones, "stills" and cut-outs of the stars were placed against snappy pars comparing the brilliance of the jewels with the performances given by the players.

Further publicity to the screening was given by O.S. hoarding displays in all the suburbs and surrounding districts of the city, together with enlarged newspaper advertisements in all the local Press, where composite pictures of scenes from the film appeared at the head of the usual advertisements.

Twin Efforts

TWO recent efforts by E. V. Walls, of the Clifton, Birmingham, are worth notice. His work for "Devotion" consisted of a foyer display made up of four large cut-out silver stars fixed to a green velvet background each carrying the names of the stars in the film. Leading down from these were cut-out title letters finishing in a linen streamer worded "You should not miss seeing these four great stars" followed by playdate.

For "The Stranger" he arranged two tie-ups with Grants and Burrows, local café, made up of a window display of two overlapping circles of cardboard with a superimposed silhouette of the stranger in black and the wording, "The Stranger welcomed at 'so and so's' café. You will welcome 'The Stranger'

(*Continued on page 46 col. 3*)

A glimpse of a personal appearance. Hazel Court, with J. Draycott-Simpson at the Odeon, Southend, in connection with 20th-Fox's MEET ME AT DAWN. Below: How J. G. Glasgow of the Rink, Finsbury Park, put over G.F.D.'s THE KILLERS on a cup-tie occasion

Large Scale

This striking display was devised by the manager of the Grand, Southport, to exploit Paramount's BLUE SKIES. Apart from the effective pictorial value of the work, it gained in effectiveness from its really large size—it was fourteen feet by twenty-one feet and dominated the vestibule. Sometimes size is a virtue in exploitation—as in this case

MUSIC

Edited by JACK COURTNAY

A Suggestion About the Guest Organist Policy—and A Word About Parodies

IN order to make their programmes more attractive, the big circuits tend more and more towards the policy of the guest or travelling organist, as against the resident or permanent.

That it has been successful no one will deny, for the Granada circuit has for many years exploited this policy with great success. But I am not at all sure that it is proving equally successful in other situations.

There is no doubt that the object of this policy is to introduce a different personality at the console every week or two weeks, presenting a show in his own individual style, which, of course, should result in unlimited variety. But does it work out that way?

Several times lately I have been to the same kinema and heard two different organists from two different parts of the country present two different shows in successive weeks, with something occurring which could not possibly have occurred if the first or second organist had been resident organist of the theatre—for they both presented a so-called slide novelty on the same subject, using practically the same music.

This may be an exceptional case, but I am convinced that sufficient attention is not being paid to this all-important aspect of the guest organist's work by those responsible for the musical policy of some firms.

Switching Attractions

IN my opinion, the mere fact of having at the console a man from Southampton one week and from, we'll say, Newcastle the next, means nothing unless these artistes can provide a totally dissimilar solo in a strictly individual manner.

If an interlude is good, with a framework and an idea basically sound, it can, with a little editing, be made to last and fit any situation in which the organist may find himself.

Therefore it seems to me that the musical supervisor, after having engaged his man, should have him present, say, half a dozen interludes and pick out two or three that most particularly show the characteristics of the performer, and definitely state these are the solos he is to present for a given period.

This would enable the supervisor to look upon his team not as so many organists, but as so many shows; and he would be able to juggle the attractions rather than the men. It would also permit the stay of the particular organist to be longer at any one point and thus length his tour and make it easier to select a contrasting personality to follow.

Parodies and Cheapness

JUST a word in passing relative the parody show. It is a great pity that so many organists think they are capable of writing these parodies, because it is a gift given to but a few. While cheap rhyme allied to catchy tunes of the popular type may be permissible and offer a certain kind of fun, it is indefensible to ally cheap rhyme with music from the classics.

The audience is quick to resent this exhibition of bad taste and judgment on the part of the musician, and it is hard to imagine how an artist can so fool himself as to imagine that such a combination—cheap wit and good music—can possibly entertain.

Even humour has to be treated seriously if it is to achieve its object. Humour based on bad taste offends, so why risk it?

Here and There

ERIC LORD received fine publicity in the *Yorkshire Evening News* by his stunting Elizabeth Lee in his interlude at the Odeon, Leeds.

A cashier at the Odeon, Miss Lee, described as a petite blonde of attractive appearance, with a good soprano voice, was of course delighted to make her stage debut under such promising circumstances with such a result—a fine Press and everybody happy.

Florence de Jong got a fine spread in the *Birkenhead Advertiser* on the occasion of her guest appearance at the Ritz there. It was with interest that I read "For a long time she was a B.B.C. 'ghost' organist, ready to take over from Bristol if the broadcasting organ in St. George's Hall which Sandy Macpherson used to play was put out of action. Eventually a bomb hit the B.B.C. building and Madame de Jong stepped into the breach."

A friend in the North writes: "I visited Newcastle a fortnight ago and called on Harold Betts at the Westgate, who put over an interlude which was most successful.

"It was a paraphrase on 'Tea for Two,' and he played it as waltz, march, bagpipes, cathedral, mouth-organ, à la Eastern, etc., finishing up with the chorus sung by the audience. There was no mistaking the enthusiasm of the audience for his effort."

Correction: First performance of Felton Rapley's new "Overture St. George" will be presented on the air by Gilbert Winter and the B.B.C. Midland Light Orchestra—not Hubert Winter as previous reported.

Ray Morton is now based at the Carlton, Essex Road, which organ has been recently reconditioned by Comptons.

Jack Coombs is now based at the Capitol, Barking.

Frank Newman Anniversary

IT is only natural that Frank Newman should choose as the subject of his interlude at the Regal, Kingston, this week, "Looking Back on Twenty Years of Broadcasting." This engagement at the Regal coincides with the 20th anniversary of his first broadcast.

Frank received a tremendous build-up in the *Radio Times*, for he is, with the exception of Reginald Foort, possibly the longest lived B.B.C. broadcasting organist of to-day.

Naturally, this very personal interlude was thoroughly enjoyed by his audience, who listened most attentively to such contrasting numbers as John Ansell's "Plymouth Hoe" overture, snatches from the musical comedies, "Desert Song," "Show Boat," etc. Apart from the sentimental appeal of the occasion, the tunes, played as they were, would have proved sufficiently interesting, for they were finely presented.

Too many organists blow their own horn when they have nothing to say, but Frank, on this occasion, had every reason to toot loudly. After all—it was a unique birthday.

JOHN REYNDERS makes these

MUSICAL SUGGESTIONS FOR CURRENT RELEASES

HUNGRY HILL
(G.F.D.)

CERT. "A." *Length*, 9,825 *ft.* REG. No. Br./Tr. 9856. REVIEWED IN "KINE." *January* 9, 1947. STARS: *Margaret Lockwood and Dennis Price.*

ATMOSPHERE: Translation of Daphne du Maurier's best-seller of family and industrial life in nineteenth century Ireland. ORGAN: "Keltic Lament" (Foulds). NON-SYNC.: As organ, on Columbia D.X.925.

LOVE LAUGHS AT ANDY HARDY
(M-G-M)

CERT. "U." *Length*, 8,417 *ft.* REG. No. F.9877. REVIEWED IN "KINE." *January* 9, 1947. STARS: *Mickey Rooney and Lewis Stone.*

ATMOSPHERE: Jolly domestic comedy, human and amusing. ORGAN: "Preludium" (Jarnefeld). NON-SYNC.: As organ, on Columbia D.X.194.

THE SHOW-OFF
(M-G-M)

CERT. "U." *Length*, 7,482 *ft.* REG. No. F.9718. REVIEWED IN "KINE." *November* 14, 1946. STARS: *Red Skelton and Marilyn Maxwell.*

ATMOSPHERE: Exuberant farce, sturdily built on conventional stage lines. ORGAN: "Golliwog's Cake-Walk" (Debussy). NON-SYNC.: As organ, on H.M.V. B.9508.

SHOWMANSHIP—continued from page 45

at the Clifton." Inside on several of the tables were cut-out "Strangers" in black card with the following wording across the bases, "Meet the Stranger at the Clifton."

Butchers' Boots

TAKING advantage of the two days' closing of the local butchers' shops in the city, E. P. Hills, of the Princess, Peterborough, arranged for a collection of boots to be placed in four good positions in the butchers' windows.

At the back was a poster attached to the hanging rail, worded: "Unusual, isn't it? Boots in a butcher's shop window. But 'The Bride Wore Boots' is a very unusual film, so we think it deserves this unusual display. See it at the Princess."

Music Plug

"THE Magic Bow" was not an easy film to publicise, but H. A. Robertson, manager of the Greenwich Odeon, overcame the difficulty by introducing the trailer with a record of "Romance," the theme tune of the picture.

"Blue Skies," on the other hand, he publicised by linking with the National Savings drive, had 80 overprinted Savings posters spread around the district and had no difficulty in persuading civic leaders to speak from the stage, introducing the Bing Crosby appeal to "save now for blue skies ahead."

The Low-down

THAT the public is keenly interested in all details of film production is proved by the sales of the fan papers and the wild demonstrations which accompany star appearances. Some managers do little or nothing to capitalise this human trait.

I was particularly interested, therefore, to read W. Bush's managerial letter about "The Killers" on the notice board in the vestibule of the Greenwich Granada. Referring to the Ernest Hemingway novel on which it was based, he quoted the number of reprints since it first appeared in 1927 and the sum paid for the screen rights.

The script-writer and director were mentioned and an epitome of the story given—minus the dénouement. I regard this as just the kind of material to appeal to the masses who daily patronise kinemas. It must have aroused considerable advance interest in the picture.

Small Items

"NO signs of hysteria at Children's Club" was the splash heading given by the local Press to a special article, inspired by H. W. Dixon, of the Peckham Odeon, as an answer to the charges levelled against these kinema youth clubs during a recent Parliamentary debate.

F. J. Martin, newly appointed manager of the South Norwood Odeon, arranged two shop tie-ups and had a large hand-painted lobby board to advertise Paramount's "Blue Skies," and broke all records in consequence.

The other day I visited a suburban theatre which had over the canopy a large house-front board on which the only wording was: "Now showing: Sunday programmes below." Underneath was a banner giving film particulars in much smaller type. There may have been an explanation of this strange arrangement—perhaps the expected posters had not arrived—but the choice of sizes struck me as peculiar.

A neat boost for G.F.D.'s "School for Secrets" at the Islington Odeon was the invitation issued to "Boffins" employed at the nearby Cossor radio factory (where radar was developed) to visit the theatre and tell the audience something about their work. Six went on the stage, and were introduced by the Mayor.

Seeing in the *Cossor News*, house organ of the famous radio firm, a letter from a member of the staff asking why kinemas don't book seats like theatres, assistant manager Plum Dewey, of the Islington Odeon, replied, pointing out the practical difficulties. This was published in a subsequent issue and brought the house to the attention of the many thousands of Cossor workers. Fine opportunism!

A BOMB-SITE formed the centre of a display arranged in the foyer of the Odeon, Hereford, by R. W. Brown, in co-operation with the local R.A.F. recruiting authorities, when he was showing the film "School for Secrets." The display included a number of photographs of the R.A.F. and its activities, and advantage was taken of the opportunity to stage a recruiting drive.

The Showman

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PEOPLE

New North Wales C.E.A. Officers—Another Jarratt With Korda—Circuit Changes

FRANK H. KENYON, who has just been elected chairman of the North Wales Section of the North Western branch C.E.A., held this office for the year 1937-38, and for a number of years has been secretary of the section. He is joint proprietor with his brother of the Princess and Cosy, Colwyn Bay, where he has been engaged in the business since 1914, with the exception of his service in the Forces during the 1914-18 war.

His father built the Princess in 1914, and Frank and his brother took over the proprietorship on his death in 1928. In 1936 they acquired the Cosy. Mr. Kenyon has been in the kinema Trade since 1909, when he was an operator at the Kensington Picturedrome, Liverpool, and after working at several other theatres, went to the Royal Pavilion, Oldham, as operator. His next move was to his father's theatre in Colwyn Bay.

☆

W. T. FISHWICK, the new secretary of the North Wales section of the North Western branch C.E.A., is manager of the Hippodrome, Holyhead, and despite difficulties of travel, is a regular attender at the North Wales meetings. He has been in charge of the Hippodrome since October, 1935, and before that was for 15 months manager of the Woolton, Liverpool, and seven and a half years manager of the Victory, Walton, Liverpool. His appointment at the Victory was his first on the exhibiting side of the business. For 12 years he was on the staff of Paramount, Liverpool, mainly in charge of the dispatch and ad-sales department.

☆

Winner of the Gaumont-British shield for his fine publicity display in connection with the film "Men of Two Worlds," ROY RAISTRICK, manager of the Gaumont, Glossop, has had a varied career.

At one time he was a member of the West Riding Constabulary, being stationed at Rawmarsh, near Rotherham, and during the World War he served in the Royal Navy for five and a half years. He was on Atlantic convoy work in a corvette, and later transferred to the Royal Canadian Navy.

☆

EDWARD JARRATT has resigned from G.F.D. after 20 years' association with their publicity department, to join London Films.

Jarratt has been in the film business for 32 years. His work has covered many of the major films shown in the West End and the provinces.

In addition to this, he spent a considerable time in Fleet Street as reporter and photographer, and at one time was assistant to the Court photographer.

He supervised "Sons of the Air" for the Air Ministry.

☆

A Bath resident, SIDNEY BRAY, who is at present at the New Picture House, Salisbury, has been appointed manager of the Gaumont, at Chippenham, Wilts, in succession to H. J. FALLS, who is retiring.

Bray, who during the last war served in Africa and Burma, was formerly manager of a kinema at Frome, Somerset, and at the Palace, Swindon.

☆

STANLEY S. HAWKINS, who in pre-war days was director of First National's advertising and publicity and has since been films officer of the National Savings Committee, is leaving to become films executive for the advertising and public relations specialists, Pritchard, Wood and Partners.

He has been actively concerned since 1940 with the bulk of the National Savings Committee's short films, trailers and flashes, and brings this valuable experience to his new post.

☆

On the resignation from the Odeon circuit of F. C. WRIGHT, management of the Islington Odeon has been taken over by DERRICK W. VICARY, a pre-war member of the KINE. Company of Showmen. Originally a schoolmaster, he had family connections in the film business and joined Odeon in 1935, serving at their Wallington and Guildford theatres. He spent five years in the R.A.F., during which time he assisted in the running of camp kinemas and E.N.S.A. shows, and was appointed manager of the North Watford Odeon 2½ years ago.

☆

T. ANTHONY LLOYD, who retired after many years in the entertainment industry latterly as house manager at the Odeon, Liverpool has been presented with a cheque for £36, subscribed by 33 members of the Trade and friends in the Liverpool area.

The presentation was organised by Arthur Sydney (Sydney Film Service, Liverpool) as a token of appreciation of the courtesy shown by Mr. Lloyd.

☆

L. G. HITCHINS has taken over the Epsom Capitol, recently added to the Granada circuit. He has been with the company since 1936 and before the war managed the West Ham Kinema and Granada, Greenford. He served for six years in R.E.M.E. and was appointed manager of the Greenwich Granada last March. His enthusiasm for the films extends beyond his official duties, for he owns and operates projectors of his own as a hobby.

He is succeeded at Greenwich by W. BUSH, who thus returns to a theatre at the opening of which he was present as assistant. He has been 15 years with the company and assisted at the opening of several other of its theatres. He was in the R.A.F. from 1939 to 1945, and was appointed manager of the West Ham Kinema (in succession, strangely enough, to Mr. Hitchins) last November.

R. G. THOMAS, his assistant at Greenwich, joined the company in 1939 and served for five and a half years in the Royal Artillery before taking up his present appointment.

☆

SAM LISTER, a former kinema manager at Chorley, and Mrs. KATHLEEN WILLIAMS, appointed joint entertainment managers of Blackpool Tower and Winter Gardens Companies, have now taken over their new duties. They succeed CLEMENT BUTSON, who is becoming a director of Tom Arnold, Ltd.

Mr. Lister is film booking manager of the companies, with whom he has served ten years. Mrs. Williams has been with the concerns for over 20 years on the entertainment side.

☆

D. VAN GESSEL, of London Film Productions' export department, has just returned from a trip to Scandinavia, where he has been meeting distributors and discussing publicity matters prior to the issue abroad of London Film productions.

Pictures made by Korda ten or more years ago, says van Gessel, are still remembered by the man in the street for their spectacular production qualities.

☆

E. V. S. FORGHAM, area supervisor for A.B.C. in the Leeds area, has been transferred to the North Lancashire area, where he succeeds T. J. Reardon, who has now taken up duties for the circuit in Manchester (Headquarters, the Apollo). Mr. Forgham has been in the service of A.B.C. for 18 years.

☆

J. FAIRBAIRN, who has been exploiteer at the Manchester branch, Paramount Film Service, for the last 12 months, has transferred to London. Before leaving Manchester he was presented with a set of silver serviette rings, suitably inscribed, by the staff of the branch. He is succeeded by K. ROWSON, who has transferred from Newcastle. Paramount's manager at Manchester is Norman Wild.

☆

B. S. CALDWELL has joined the staff of the Manchester branch, Warner Bros., as traveller. He will handle shorts. Caldwell is a newcomer to the kinema Trade. Branch manager is Fred Stanbury.

☆

W. F. DALTON, monocled chief of staff at the Towers (Odeon), Hornchurch, was recently presented with a leather wallet by

Managers, assistants and trainees attended a farewell supper and dance in honour of the departure from the Manchester area of A. W. RIFKIN, the area supervisor, who has just been transferred to the Leeds group of A.B.C. theatres.

Among those present were F. Stanbury, Warner's branch manager; Mr. Hockman, Gaumont supervisor; J. Frame-Kinneburgh, A.B.C. Northern area engineer. A presentation took the form of a marble clock suitably inscribed.

manager L. A. DENYER, on behalf of the staff, on his 73rd birthday. Dalton has an amazing life story. He joined the 17th Lancers, the Death or Glory Boys, and became a sergeant. He holds 13 decorations, from the Indian General Service, 1895, and Boxer, 1900, to the D.S.M. and M.M.

He has been a lumberjack, mariner, goldminer, waiter, author, ship's doctor, beachcomber, policeman, guest of the Sultan of Johore, veteran of three wars, officer of the Brazilian Navy, Freeman of the City of San Francisco, *Titanic* survivor, deputy sheriff in the Wild West.

☆

Having been manager of the Wardona, Swanscombe, since August, 1941, ANTHONY O'BRIEN has now been appointed to the position of director of publicity and exploitation for Harry Ward's circuit. Previous to joining Wardona, he held positions at Worthing and with the Bognor Pier, when under M. Shanley's control.

O'Brien commenced his career in the operating box of the Pier Theatre, Bognor, in 1926, and received managerial tuition from C. Flude. The headquarters of the publicity department of Wardona Cinemas are housed in new premises adjoining the Wardona, Swanscombe, Kent.

☆

J. H. CAVE, resident manager for the past 12 months at the Forum, Southport, after 10 years' service in the kinema business, has secured an important managerial position in the dancing world.

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LEONARD WALLACE, "The Ideal Kinema," Jan. 9th, 1947.

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LONDON TRADE SHOWS

Films to Be Trade Shown Between Thurs., Feb. 13 and Wed., Feb. 19

OWING to the fuel and power emergency, Trade shows as shown below for Thursday, February 13, and Friday, February 14, have been postponed, with the exception of "My Favourite Brunette." The Trade shows fixed for the period commencing Monday, February 17, will be held, subject to any change in the present situation.

Thursday

My Brother Talks to Horses (*M-G-M*)

Cast: Butch Jenkins, Peter Lawford, Beverley Tyler, Edward Arnold, Spring Byington, Charles Ruggles. **Director:** Fred Zimmerman.

Butch Jenkins, the juvenile star, appears as a youngster who has the ability to converse with horses in this story specially written by Morton Thompson from a single chapter in his best seller—"Joe, the Wounded Tennis Player."

Based upon the experiences of Thompson, whose late brother was said actually to understand the thoughts of equines, the story tells how this unique ability affected the lives of a boy's family. It is told against the background of the race-track. Sam Marx produced.

Johnny O'Clock (*Columbia*)

Cast: Dick Powell, Evelyn Keyes, Ellen Drew, Lee J. Cobb. **Director:** Robert Rossen.

Crime drama, the action being centred on a gambling house. When a corrupt policeman and his girl friend are murdered, the partners in the gambling house are suspected. Dick Powell stars as one of the partners, and Evelyn Keyes as the murdered girl's sister.

Friday

The Turners of Prospect Road (*Grand National*)

Cast: Wilfrid Lawson, Jeanne de Casalis, Maureen Glynne, Helena Pickard, Amy Veness, Leslie Perrins. **Director:** Maurice J. Wilson.

Based on a story by Patrick Kirwan, the film tells of the experiences of a London taxi-driver and his family. Wilfrid Lawson appears as Will Turner, the cabby who finds an abandoned greyhound puppy. His daughter Betty, played by newcomer Maureen Glynne, keeps the dog as a pet and trains it to win the Greyhound Derby.

Location shots were secured at the White City and Clapton Stadium. Victor Katona was producer and screenplay was by Kirwan and Katona.

My Favourite Brunette (*Paramount*)

Carlton, Haymarket. 4.15 p.m.
Cast: Bob Hope, Dorothy Lamour, Peter Lorre, Lon Chaney, John Hoyt, Charles Dingle, Reginald Denny. **Director:** Elliott Nugent.

A comedy satire on the conventional "whodunnit" directed by Elliott Nugent from an original screen play by Edmund Beloin and Jack Rose.

Bob Hope, as Ronnie Jackson, a photographer with a suppressed desire to be a private detective, gets more than he bargained for when Carlotta, played by Dorothy Lamour, leaves a mysterious map in his care after enlisting his aid in a search for her missing uncle. Before he solves his first and last case, Hope finds himself embroiled with a gang of sinister foreign agents on the trail of a secret uranium mine, is framed on a murder charge and sentenced to death.

Monday

The Invisible Informer (*British Lion*)

Studio One. 11 a.m.
Cast: Linda Stirling, William Henry, Adele Mara, Gerald Mohr, Peggy Stewart. **Director:** Philip Ford.

Set in the Louisiana swamplands, the story begins when the priceless Baylor emerald is reported stolen by an impoverished Southern family.

The first investigator assigned to the case is drowned in strange circumstances, and the insurance company then send their crack team—Eve Rogers (Linda Stirling), Mike Reagan (William Henry)—to the job. Eve and Mike decide to work independently of one another—Eve from inside the Baylor home, Mike from outside.

They experience a number of hair-raising happenings before they are successful in their mission.

Lookin' for Someone (*Columbia*)

Private Theatre. 2.30 p.m.
Cast: Ken Curtis, Jeff Donnell, Dusty Anderson, Guy Kibbee, the Hoosier Hot-Shots. **Director:** Ray Nazarro.

An outdoor musical combining the action of a Western with the melodies of a musical. The story tells of the adventures of the Hoosier Hot-Shots when they purchase a ranch from two swindlers.

Tuesday

Angel and the Bad Man (*British Lion*)

Studio One. 11 a.m.
Cast: John Wayne and Gail Russell with Harry Carey, Bruce Cabot, Irene Rich and Lee Dixon. **Director:** James E. Grant.

This is John Wayne's first picture for Republic as both producer and star. He appears as a romantic young outlaw living in an early Quaker community in the Far West.

Injured and utterly exhausted after being chased by armed horsemen, he drops exhausted outside the Worth homestead. He is nursed back to health by Gail Russell as Penelope Worth. He falls in love with Penelope, but knows he must fulfil his vow to kill Laredo Stevens, played by Bruce Cabot, murderer of his foster-father.

In seeking vengeance he is saved from death by Marshal McClintock (Harry Carey).

Criminal Court (*RKO-Radio*)

Tatler, Charing Cross Road. 10.30 a.m.
Cast: Tom Conway, Martha O'Driscoll, June Clayworth, Robert Armstrong, Addison Richards, Pat Gleason, Steve Brodie. **Director:** Robert Wise.

Crime drama with a courtroom background, presenting Tom Conway as a brilliant young attorney and Martha O'Driscoll as his fiance, on trial for her life.

Conway, campaigning against a corrupt city administration, is involved in a fight with a night-club owner, played by Robert Armstrong, who is killed accidentally. When his fiancé is arrested, Conway defends her in court.

John Wayne and Gail Russell in Wayne's first subject as a producer, ANGEL AND THE BAD MAN, to be Trade shown by British Lion on February 18

Jail Break (*Columbia*)

Private Theatre. 2.30 p.m.
Cast: Charles Starrett, Smiley Burnett, Phyllis Adair, the Trailsmen. **Director:** Ray Nazarro.

A combination of rousing outdoor action, comedy and melody. Charles Starrett plays the Durango Kid who, with his deputy, Smiley Burnett, smashes a gang of outlaws.

Wednesday

Till the Clouds Roll By (*M-G-M*)

Own Theatre. 10.30 a.m. and 2.30 p.m.
Cast: June Allyson, Lucille Bremer, Judy Garland, Kathryn Grayson, Van Heflin, Lena Horne, Van Johnson, Angela Lansbury, Tony Martin, Virginia O'Brien, Dinah Shore, Frank Sinatra, Robert Walker. **Director:** Richard Whorf.

Musical, in Technicolor, with 13 major stars, and featuring 22 Jerome Kern songs.

The story is based on the life and music of Kern, but is not a strictly biographical story. Kern, himself, and many of his friends and associates collaborated in the production.

The production numbers were created and directed by Robert Alton. Arthur Freed produced.

Under Nevada Skies (*British Lion*)

Studio One. 11 a.m.
Cast: Roy Rogers with George "Gabby" Hayes, Dale Evans, Bob Nolan and the Sons of the Pioneers and "Trigger." **Director:** Frank McDonald.

In this Republic musical Western, Roy Rogers is cast as a rodeo star returning to his home town to visit old friends—"Gabby," the local sheriff, and others on the nearby Indian reservation. Roy and "Gabby" find an old friend murdered, and set out to trace the killer.

Step by Step (*RKO-Radio*)

Tatler, Charing Cross Road. 10.30 a.m.
Cast: Lawrence Tierney, Anne Jeffreys, Lowell Gilmore, George Cleveland, Jason Robards, Myrna Dell. **Director:** Phil Rosen.

Crime thriller, featuring Lawrence Tierney as a demobilised marine who becomes involved with a dangerous gang.

Anne Jeffreys plays the secretary of a senator who is collecting evidence against a sinister underground movement. A government agent is murdered, the senator injured, and Tierney and Anne are suspected, but prove their innocence in the final dénouement.

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MAJOR Film Distributors require male film repairers.—Write, J., Box 7, Kinematograph Weekly.

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SITUATIONS WANTED

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SITUATIONS WANTED (Contd.)

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A.C./D.C. Motors and Switchgear can be supplied from stock or at short notice. Also A.C. Motors wanted urgently, all sizes and voltages. Best prices offered. —John Phillips and Co. (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

NYLON Silk Parachute Material; no coupons; long panels cut from new paras.; white only; ideal for studio wardrobes; price 25s. parcel, postage 8d. List of coupon-free, curtains, parachutes, rugs, etc., available on request.—Celic and Co. (Dept. A/745), Chestnut Avenue, Bedford.

ELECTRIC Lamps,, Flashlight, Cycle and Pilot Bulbs, Torch Cases, Electric Fires. Prompt Delivery. Suplex Lamps, Ltd., 239, High Holborn, W.C.1. Holborn 0225.

16-mm. BELL Howell (156) Projector; entire mechanism new and unused; with 2 lenses, 7 lamps, rewinder; first over £425 secures.—BCM/BARR, London, W.C.1.

OFFERS invited for a 16-mm. single-system Sound Camera and Sound Picture Printer; camera has 400 ft. detachable magazines, 4 lens turret, controlled electric drive, and records on the variable density system; complete with amplifier and recording tubes for operating on 24 volts; printer has separate control for picture and sound track and is continuous.—Further details from M., Box 995, Kinematograph Weekly.

TWO KALEE MODEL II MECHANISMS, COMPLETE WITH PEDESTAL STANDS AND SPOOL-BOXES, FITTED FOR 3A WESTERN DRIVE; BRAND NEW AND UNUSED.—OFFERS TO D., BOX 987, KINEMATOGRAPH WEEKLY.

FOR Sale, two Victor Sound Projectors, Model 40B; complete with transformers and two speakers; in perfect order; £225 each.—G., Box 990, Kinematograph Weekly.

WANTED, 35-mm. Cine-Camera of reputable make, incorporating single-picture turn, reverse, separate ground-glass viewing device, automatic and hand fade, 2-in., 3-in. and 4-in. lenses (approx.) and magazines.—Forward particulars of make, condition and cost to E., Box 988, Kinematograph Weekly.

FOR Sale, 2 Panel Switchboard, steel frame, with resistance for 200 lights, cost £200 each; 1 set Footlights (30 holders); 3 sets Overheads (100 holders); 6 Floodlights; 5 Spotlights (1,000 w.); 4 sets Tabs (blue, grey, brown and grey); also Seating and Marquee Tent, 100 ft. by 35 ft., in first-class order (insured for £600); all to be seen in Glasgow.—Write for appointment, "Sparks," c/o Kempsell's Advertising Service, 163, Hope Street, Glasgow.

TWENTY INCH CENTRE CAGE SPRUNG SEATS

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Further particulars of above and other properties available may be obtained by principals only on application to the Sole Agents.

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In the Matter of

ELITE PICTURE THEATRE (KINGSTON-ON-THAMES) LTD.

(In Voluntary Liquidation)

The Companies Act 1929

Take Notice that I, Stanley Joseph Lambert, Chartered Accountant, of 6, Vigo Street, London, W.1, the Liquidator of the above-named Company, have fixed Friday, 7th March, 1947, as the date on or before which the creditors of the Company are to prove their debts or claims or be excluded from the benefit of any distribution made before such debts are proved.

The above notice is formal, as all known creditors have been or will be paid in full.

S. J. LAMBERT.
Liquidator.

Dated this fourth day of February, 1947.

FOR SALE & WANTED (Contd.)

"NIFE" Nickel Alkali Long Life Batteries; twin 12-volt, each 150 amp. hour capacity; specially made for Western Electric talkie; perfect condition; almost new; £70.—Carlton Cinema, Birmingham.

MOTOR Generator (G.E.C.), 400/3/50 input, 110 v. 100 amp. output; complete with starter; seen running.—Offers to Star Cinema, Brierfield.

FOR sale, in good condition, two Kalee 8 machines, complete with arc lamps and soundhead; also Parmeko amplifier and two B.T.H. speakers; one dozen spools with above, brand new.—R., Box 17, Kinematograph Weekly.

WANTED, medium weight Curtain Control Unit; 230 v. 50 cycle, A.C.; also B.T.H. type F dual fader.—Full details to T., Box 19, Kinematograph Weekly.

NEW Arc Rectifiers, dry metal, selenium type, twin units, inductor controlled; twin 30 amp., £172; twin 45 amp., £217, ex works; delivery from stock.—Gyrotone, Ltd., Coleshill, Warwicks. Phone 3169.

MOBILE KINEMA!! COMPRISING 1942 FORDSON 10-CWT. VAN, 2 1946 16-MM. B.T.H. SOUND PROJECTORS, 1,600-FT. SPOOLS, COMPLETE WITH MAINS TRANSFORMERS, 2 PORTABLE PROJECTOR STANDS, 8 FT. 6 IN. SCREEN, NON-SYNC., REWINDER, SPLICER; ALSO "ONAN" 1½ KVA SELF-STARTER GENERATOR, COMPLETE WITH 2/6-VOLT BATTERIES.—WRITE P., BOX 15, KINEMATOGRAPH WEEKLY.

ORGAN Lift by Knight, nearly new, guaranteed; seen any time; dismantled and delivered if desired.—G., Box 7, Kinematograph Weekly.

THREE Gaumont 7-in. mirror arc lamps; also two Ross heavy ribbed lamphouses for same; Kalee 6 projector wanted in exchange or £30 cash.—Picture House, Sunninghill, Berks.

FOR SALE & WANTED (Contd.)

COMPLETE 35-mm. installation for sale. Twin Kalee 8 mechanisms, Peerless lamps, automatic feed, H.I. carbons, 6-mm. neg. and 7-mm. pos., all-metal rectifier, twin 30-amp. 3-phase, P.T.1 soundheads, British Acoustic amplifier and speakers, all in first-class condition; seen working by appointment; would sell separately; also 300 kinema seats, complete standards, very clean, good condition, nearest 50s. each.—Apply, Manager, Central Cinema, Iron Bridge, Salop. Tel.: Iron Bridge 3228.

TWO Brenkart H.I. arc lamps, two Kalee Regal H.I. arc lamps; perfect condition; can be seen working.—Inquiries, Rex Cinema, Leeds.

B.T.-H. SOUND Equipment; first-class latest design; can be seen and heard working; bargain to interested buyer wishing acquire first-rate sound for immediate or early installation.—M., Box 12, Kinematograph Weekly

PUBLICITY

HANDWRITTEN Posters and Silk Screening.—J. S. Woolley Advertising Service, Market Place, Loughborough.

MONOMARKS

MONOMARKS. Permanent London address; letters redirected; 5s. p.a.—Write, Monomark BCM/MONO, W.C.1.

FILMS

FILM Scrap wanted for the recovery of nitrate and acetate cellulose.—Send particulars to Lloyds (Dept. K.W.), 72, Bridge Street, Christchurch, Hants.

REPAIRS

REPAIRS and Spares, Seats, Counter weights and Brackets, etc.—Cinema Supply and Maintenance, 66, St George's Avenue, London, N.7. North 3146.

KINEMAS FOR SALE

SMALL Kinema for sale, £9,000. Exceptional proposition for owner-manager.—63, Rosemary Crescent, Woodsetton, Dudley.

FREEHOLD Kinema in South Midlands, 600 seats, fully equipped; exceptional condition; solo situation; new 1938; £16,000 or very near offer for cash.—H., Box 8, Kinematograph Weekly.

KINEMA, NEWLY EQUIPPED AND DECORATED, IN LARGE SOUTH COAST TOWN, SEATING 550; FREEHOLD AT LOW PRICE; FILMS BOOKED WELL AHEAD; NO AGENTS.—APPLY L., BOX 11, KINEMATOGRAPH WEEKLY.

FREEHOLD kinema in Home Counties; newly equipped throughout; seating approx. 350; balcony; Sunday opening; exceptional opportunity owner-manager; price, £16,250; principals only.—Y., Box 957, Kinematograph Weekly.

KINEMAS WANTED

KINEMAS WANTED ON RENTAL TERMS, OR WOULD CONSIDER PURCHASING.—WRITE K., BOX 993 KINEMATOGRAPH WEEKLY.

LARGE FUNDS available for the purchase of FREEHOLD OR LEASEHOLD KINEMAS (seating not under 500) as going concerns by important corporation in any part of U.K.—Particulars to Hampton and Sons, Ltd. (Ref. C.M.), 6, Arlington Street, St. James's, S.W.1 (Regent 8222).

3/500-SEATER wanted, rental; confidential; no agents; immediate settlement if reasonable.—N., Box 13, Kinematograph Weekly.

PROFESSIONAL

PATENT Agents.—A. E. Hill, Chartered Patent Agent, 27, Chancery Lane, London, W.C.2. Tel.: Chancery 8444.

SPECIAL NOTICES

FILM TYPEWRITING SERVICE. Scenarios, plays, general—Palmer and Ross, 3, Greencroft Gardens, N.W.6 (Mai. 3729).

CHANGE of address. New Hygiene, Ltd., manufacturers of Germspray, Scentinel air-conditioning blocks, Pinegena and Sectigena, are moving on February 15 to larger premises at Maximex House, 266-8, Holloway Road, London, N.7. Telephone: North 5041-2-3.

THEATRE SEATS

APPROXIMATELY 480 20-in. tip-up Seats for sale (on South Coast); latest type and in first-class condition; can be inspected by appointment.—J., Box 992, Kinematograph Weekly.

95 RECONDITIONED Chairs; good as new; £120.—R. Bovilsky, 34, Batson Street, Glasgow.

TIP-UP Chairs bought and sold.—R. Bovilsky, 34, Batson Street, Glasgow, S.2.

ELECTRICAL FITTINGS

FLUORESCENT Fittings.—If he is electrically wise, it's from Scemco he [illegible] details of Fluorescent fittings apply, Scemco, Ltd., 6/7, Soho Street, London, W.1. Tel.: Ger. 1461.

FLUORESCENT Units in several designs complete with control gear and tubes, 4 ft. and 5 ft. Send your requirements.—John Phillips and Co., (Electrics), 31, Fortune Green Road, West Hampstead. Hampstead 8132.

ESTATE AGENTS

PROPERTIES in South Bucks (within reach of Denham and Iver Heath). For best selection consult Hetherington and Secrett, F.A.I., Estate Offices, Gerrards Cross (Tel. 2094), and at London, W.5.

LONDON AND PROVINCIAL TRADE SCREENINGS

DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS	CERT.
		LONDON.				
Fri., " 14	4.15 p.m.	Carlton	My Favourite Brunette	Paramount	Bob Hope	—
Mon., " 17	11 a.m.	Studio One ...	The Invisible Informer	British Lion ...	———	—
" " 17	2.30 p.m.	Own Theatre ...	Lookin' for Someone ; Short ...	Columbia	Ken Curtis	U
Tues., " 18	11 a.m.	Studio One ...	Angel and the Bad Man	British Lion ...	———	—
" " 18	10.30 a.m.	Tatler	Criminal Court	RKO-Radio ...	———	—
" " 18	2.30 p.m.	Own Theatre ...	Jail Break ; Short...	Columbia	———	U
Wed., " 19	10.30 a.m. & 2.30 p.m.	Own Theatre ...	Till the Clouds Roll By	M-G-M	———	—
" " 19	11 a.m.	Studio One ...	Under Nevada Skies	British Lion ...	———	—
" " 19	10.30 a.m.	Tatler	Step by Step	RKO-Radio ...	———	—
Thur., " 20	11 a.m.	Studio One ...	The Scarlet Pimpernel (Reissue)	British Lion ...	———	—
		BRISTOL.				
Tues., Feb. 18	10.30 a.m.	News Theatre ...	Lover Come Back	G.F.D.	———	—
Fri., " 21	10.30 a.m.	News Theatre ...	Odd Man Out	G.F.D.	James Mason ...	—
		BELFAST.				
Thur., Feb. 20	10.30 a.m.	Imperial ...	Easy Come, Easy Go	Paramount ...	Barry Fitzgerald ...	—
Fri., " 21	10.45 a.m.	Classic	Odd Man Out	G.F.D.	James Mason ...	—
		BIRMINGHAM.				
Thur., Feb. 13	10.30 a.m.	Scala ...	Suddenly It's Spring	Paramount ...	Fred MacMurray ...	—
" " 13	10.30 a.m.	Forum	Kit Carson (Reissue)	Ealing Dist. ...	Jon Hall	—
Fri., " 14	10.30 a.m.	Forum	Green Fingers	Anglo-American ...	———	—
" " 14	10.30 a.m.	Tatler ...	Jungle Princess (Reissue) ...	Paramount ...	Dorothy Lamour ...	—
" " 14	10.30 a.m.	Scala	Lover Come Back	G.F.D.	———	—
Mon., " 17	10.45 a.m.	Futurist ...	The Invisible Informer	British Lion ...	———	—
Tues., " 18	10.45 a.m.	Futurist ...	Angel and the Bad Man	British Lion ...	———	—
" " 18	10.30 a.m.	Scala	Les Miserables (Reissue)	20th Century-Fox	Fredric March ...	—
" " 18	10.30 a.m.	Forum	Temptation Harbour	Pathe	Robert Newton ...	—
Wed., " 19	10.45 a.m.	Scala	Under Nevada Skies	British Lion ...	———	—
" " 19	10.30 a.m.	Forum	Notorious	RKO-Radio ...	Cary Grant	—
" " 19	10.30 a.m.	Futurist ...	Mysterious Mr. Nicholson ...	Ambassador ...	———	—
Thur., " 20	10.45 a.m.	Futurist ...	The Scarlet Pimpernel	British Lion ...	———	—
" " 20	10.30 a.m.	Scala	Lookin' for Someone	Columbia	Ken Curtis	—
" " 20	10.30 a.m.	Forum	My Brother Talks to Horses ...	M-G-M	" Butch " Jenkins ...	—

Continued on page 54

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Continued from page 53

CARDIFF.

Fri., Feb.	14	10.30 a.m.	...	...	Olympia ...	...	Kit Carson (Reissue)	...	...	Ealing ...	...	Jon Hall	...
,, ,,	14	10.45 a.m.	...	...	Odeon ...	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
,, ,,	14	11 a.m.	...	...	Park Hall	...	Sword of Honour	...	...	Butchers ...	...	———	...
Tues., ,,	18	10.45 a.m.	...	...	Odeon ...	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
,, ,,	18	11 a.m.	...	...	Park Hall	...	Three Silent Men ...	...	...	Butchers ...	...	Patricia Roc	...
,, ,,	18	10.45 a.m.	...	...	Olympia ...	...	While the Sun Shines	...	...	Pathe ...	...	Ronald Howard	...
Wed., ,,	19	10.45 a.m.	...	...	Park Hall	...	Angel and the Bad Man	...	...	British Lion	...	———	...
,, ,,	19	10.30 a.m.	...	...	Odeon ...	...	Notorious ...	...	...	RKO-Radio	...	Cary Grant	...
,, ,,	19	10.30 a.m.	...	...	Olympia ...	...	Green Fingers ...	...	...	Anglo-American	...	———	...
Thur., ,,	20	10.45 a.m.	...	...	Odeon ...	...	Odd Man Out ...	...	...	G.F.D. ...	...	James Mason	...
													...

GLASGOW.

Thur., Feb.	13	11 a.m.	...	...	Own Theatre	...	Les Miserables (Reissue) ...		...	20th Century-Fox		———	
,, ,,	13	10.30 a.m.	...	...	Regal ...	...	First of the Few (Reissue)		...	Ealing Dist.	...	David Niven	...
Fri., ,,	14	10.45 a.m.	...	...	Regal ...	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...
,, ,,	14	10.30 a.m.	...	...	La Scala	...	Kit Carson (Reissue) ...		...	Ealing ...	...	Jon Hall	...
,, ,,	14	10.45 a.m.	...	...	Playhouse	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
,, ,,	14	10.45 a.m.	...	...	Picture House	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
Mon., ,,	17	10.45 a.m.	...	...	Regal ...	...	White Cargo (Reissue)		...	M-G-M ...	...	Hedy Lamarr	...
,, ,,	17	10.45 a.m.	...	...	Playhouse	...	The Invisible Informer	...	...	British Lion	...	———	...
Tues., ,,	18	10.45 a.m.	...	...	Playhouse	...	Angel and the Bad Man	...	...	British Lion	...	———	...
,, ,,	18	10.30 a.m.	...	...	Regal ...	...	Temptation Harbour	...	...	Pathe ...	...	Robert Newton	...
Wed., ,,	19	10.45 a.m.	...	...	La Scala	...	Under Nevada Skies	...	...	British Lion	...	———	...
,, ,,	19	11 a.m.	...	...	Playhouse	...	Behold Beatrice ...	...	...	Exclusive ...	...	Fernard Ledoux	...
Thur., ,,	20	10.45 a.m.	...	...	Regal ...	...	The Scarlet Pimpernel	...	...	British Lion	...	———	...
,, ,,	20	10.30 a.m.	...	...	La Scala	...	Notorious		...	RKO-Radio	...	Cary Grant	...

LEEDS.

Thur., Feb.	13	10.30 a.m.	...	...	Tatler ...	...	Queen Victoria (Reissue)		...	Renown ...	...	Anna Neagle	
,, ,,	13	10.45 a.m.	...	...	Tower ...	...	Kit Carson (Reissue)	...	...	Ealing Dist.	...	Jon Hall	... U
Fri., ,,	14	10.30 a.m.	...	...	Ritz ...	...	Green Fingers ...	...	...	Anglo-American	...	———	...
,, ,,	14	10.30 a.m.	...	...	Tower ...	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
,, ,,	14	10.45 a.m.	...	...	Scala ...	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
,, ,,	14	10.30 a.m.	...	...	Tatler ...	...	Lion Man; Upon Reflection		...	Renown ...	...	———	...
Mon., ,,	17	10.45 a.m.	...	...	Majestic ...	...	The Invisible Informer	...	...	British Lion	...	———	...
Tues., ,,	18	10.45 a.m.	...	...	Majestic ...	...	Angel and the Bad Man	...	...	British Lion	...	———	...
,, ,,	18	10.30 a.m.	...	...	Scala ...	...	Notorious		...	RKO-Radio	...	Cary Grant	...
,, ,,	18	10.30 a.m.	...	...	Tower ...	...	Les Miserables (Reissue)		...	20th Century-Fox		Fredric March	...
,, ,,	18	10.30 a.m.	...	...	Ritz ...	...	Temptation Harbour	...	...	Pathe ...	...	Robert Newton	...
,, ,,	18	10.30 a.m.	...	...	Tatler ...	...	Oliver Twist (Reissue)		...	Renown ...	...	Dickie Moore ...	... A
Wed., ,,	19	10.45 a.m.	...	...	Majestic ...	...	Under Nevada Skies	...	...	British Lion	...	———	...
,, ,,	19	10.30 a.m.	...	...	Tatler ...	...	It's a Grand Old World		...	Renown	...	Sandy Powell ...	... U
,, ,,	19	10.45 a.m.	...	...	Tower ...	...	Lookin' for Someone		...	Columbia ...	...	Ken Curtis	...
Thur., ,,	20	10.45 a.m.	...	...	Tower ...	...	The Scarlet Pimpernel	...	...	British Lion	...	———	...
,, ,,	20	10.30 a.m.	...	...	Ritz ...	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...

LIVERPOOL.

Thur., Feb.	13	10.30 a.m.	...	...	Forum ...	...	Kit Carson (Reissue)	...	...	Ealing Dist.	...	Jon Hall	...
Fri., ,,	14	10.45 a.m.	...	...	Palais de Luxe	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
,, ,,	14	10.30 a.m.	...	...	Trocadero	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
Tues., ,,	18	10.45 a.m.	...	...	Majestic ...	...	Angel and the Bad Man	...	...	British Lion	...	———	...
,, ,,	18	10.30 a.m.	...	...	Forum ...	...	Temptation Harbour	...	...	Pathe ...	...	Robert Newton	...
Wed., ,,	19	10.45 a.m.	...	...	Scala ...	...	Under Nevada Skies	...	...	British Lion	...	———	...
,, ,,	19	10.30 a.m.	...	...	Futurist ...	...	The Turners of Prospect Road		...	Grand National	...	Wilfrid Lawson	...
,, ,,	19	10.30 a.m.	...	...	Forum ...	...	Notorious		...	RKO-Radio	...	Cary Grant	...
,, ,,	19	10.45 a.m.	...	...	Palais de Luxe	...	Three Silent Men (Reissue)		...	Butcher's ...	...	Patricia Roc	...
Thur., ,,	20	10.45 a.m.	...	...	Forum ...	...	The Scarlet Pimpernel	...	...	British Lion	...	———	...

MANCHESTER.

Thur., Feb.	13	10.45 a.m.	...	...	Deansgate	...	Voyage of Peter Joe, Eps. 4, 5 & 6			G.F.D. ...	...	———	...
Fri., ,,	14	10.45 a.m.	...	...	Theatre Royal	...	Green Fingers		...	Anglo-American	...	———	...
,, ,,	14	10.45 a.m.	...	...	Gaumont	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
,, ,,	14	10.45 a.m.	...	...	Deansgate	...	Lion Man; Tom Tom Topia		...	Renown ...	...	———	...
Mon., ,,	17	10.45 a.m.	...	...	Theatre Royal	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...
Tues., ,,	18	10.45 a.m.	...	...	Gaiety ...	...	Land Without Music	...	...	Ambassador	...	Richard Tauber	...
,, ,,	18	10.30 a.m.	...	...	Gaumont...	...	Notorious		...	RKO-Radio	...	Cary Grant	...
,, ,,	18	10.45 a.m.	...	...	Deansgate	...	Inside Job		...	G.F.D. ...	...	———	...
,, ,,	18	10.45 a.m.	...	...	Theatre Royal	...	Suddenly It's Spring	...	...	Paramount	...	Fred MacMurray	...
Wed., ,,	19	10.45 a.m.	...	...	Gaiety ...	...	White Cargo (Reissue)		...	M-G-M ...	...	Hedy Lamarr	...
,, ,,	19	10.45 a.m.	...	...	Gaumont...	...	The Invisible Informer	...	...	British Lion	...	———	...
,, ,,	19	10.45 a.m.	...	...	Deansgate	...	Three Silent Men ...	...	...	Butcher's ...	...	Patricia Roc	...
,, ,,	19	10.45 a.m.	...	...	Theatre Royal	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
Thur., ,,	20	10.45 a.m.	...	...	Gaumont...	...	Angel and the Bad Man	...	...	British Lion	...	———	...

NEWCASTLE

Thur., Feb.	13	10.30 a.m.	...	...	Stoll ...	...	Murder is My Business	...	...	Pathe ...	...	Hugh Beaumont	...
Fri., ,,	14	10.30 a.m.	...	...	Essoldo ...	...	Jungle Princess (Reissue)		...	Paramount	...	Dorothy Lamour	...
,, ,,	14	10.30 a.m.	...	...	Queen's ...	...	Lover Come Back ...	...	...	G.F.D. ...	...	———	...
Tues., ,,	18	10.30 a.m.	...	...	Essoldo ...	...	The Turners of Prospect Road		...	Grand National	...	Wilfrid Lawson	...
,, ,,	18	10.30 a.m.	...	...	Queen's ...	...	Notorious		...	RKO-Radio	...	Cary Grant	...
,, ,,	18	10.45 a.m.	...	...	Own Theatre	...	Les Miserables (Reissue)		...	20th Century-Fox		Fredric March	...
Wed., ,,	19	10.45 a.m.	...	...	Essoldo ...	...	The Invisible Informer	...	...	British Lion	...	———	...
,, ,,	19	10.30 a.m.	...	...	Haymarket	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...
,, ,,	19	10.30 a.m.	...	...	Grainger	...	Three Silent Men		...	Butcher's ...	...	Patricia Roc	...
Thur., ,,	20	10.30 a.m.	...	...	Haymarket	...	White Cargo (Reissue)	...	...	M-G-M ...	...	Hedy Lamarr	...
,, ,,	20	10.45 a.m.	...	...	Essoldo ...	...	Angel and the Bad Man	...	...	British Lion	...	———	...

NOTTINGHAM.

Fri., Feb.	14	10.45 a.m.	...	...	Scala ...	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
Tues., ,,	18	10.30 a.m.	...	...	Carlton ...	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...
,, ,,	18	10.30 a.m.	...	...	Elite ...	...	Notorious		...	RKO-Radio	...	Cary Grant	...
,, ,,	18	10.30 a.m.	...	...	Scala ...	...	Easy Come, Easy Go ...		...	Paramount	...	Barry Fitzgerald	...
Wed., ,,	19	10.45 a.m.	...	...	Scala ...	...	Kit Carson (Reissue)	...	...	Ealing ...	...	Jon Hall	...
Thur., ,,	20	10.45 a.m.	...	...	Elite ...	...	The Invisible Informer	...	...	British Lion	...	———	...
,, ,,	20	10.30 a.m.	...	...	Scala ...	...	Suddenly It's Spring	...	...	Paramount	...	Fred MacMurray	...

SHEFFIELD.

Thur., Feb.	13	10.30 a.m.	...	...	Regent ...	...	Les Miserables (Reissue)		...	20th Century-Fox		———	...
,, ,,	13	10.40 a.m.	...	...	Cinema House	...	Shadows Over Chinatown		...	Pathe ...	...	Sidney Toler	...
,, ,,	13	10.45 a.m.	...	...	Union St. P.P.	...	Kit Carson (Reissue)	...	...	Ealing Dist.	...	Jon Hall	...
Fri., ,,	14	10.45 a.m.	...	...	Hippodrome	...	My Brother Talks to Horses		...	M-G-M ...	...	"Butch" Jenkins	...
,, ,,	14	10.45 a.m.	...	...	Regent ...	...	Lover Come Back	...	...	G.F.D. ...	...	———	...
,, ,,	14	10.40 a.m.	...	...	Cinema House	...	Murder is My Business	...	...	Pathe ...	...	———	...
,, ,,	14	10.30 a.m.	...	...	Union Street	...	Backlash		...	20th Century-Fox		———	...
Tues., ,,	18	10.30 a.m.	...	...	Union St. P.P.	...	Suddenly It's Spring	...	...	Paramount	...	Fred MacMurray	...
,, ,,	18	10.30 a.m.	...	...	Cinema House	...	Man Alive		...	RKO-Radio	...	———	...
Wed., ,,	19	10.45 a.m.	...	...	Hippodrome	...	The Invisible Informer	...	...	British Lion	...	———	...
,, ,,	19	10.45 a.m.	...	...	Union St. P.P.	...	Green Fingers		...	Anglo-American	...	———	...
,, ,,	19	10.30 a.m.	...	...	Regent ...	...	Temptation Harbour	...	...	Pathe ...	...	Robert Newton	...
Thur., ,,	20	10.45 a.m.	...	...	Hippodrome	...	Angel and the Bad Man	...	...	British Lion	...	———	...
,, ,,	20	10.45 a.m.	...	...	Union St. P.P.	...	Lookin' for Someone	...	...	Columbia ...	...	Ken Curtis	...

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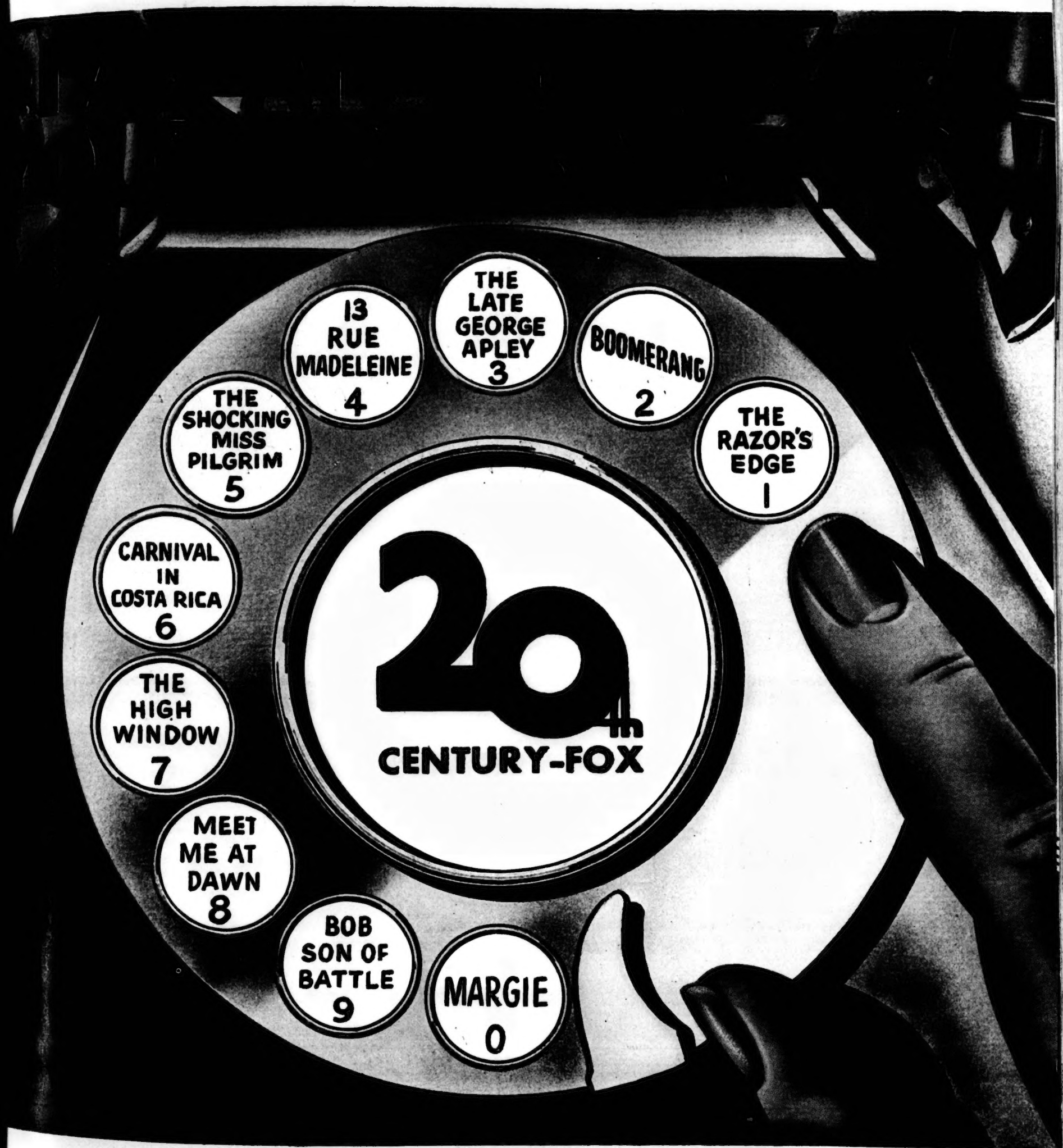
THE LATE GEORGE APLEY 3
13 RUE MADELEINE 4
BOOMERANG 2
THE SHOCKING MISS PILGRIM 5
THE RAZOR'S EDGE 1
CARNIVAL IN COSTA RICA 6
THE HIGH WINDOW 7
MEET ME AT DAWN 8
BOB SON OF BATTLE 9
MARGIE 0
20th CENTURY-FOX

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